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Saturday 19 May 2012

amateur

Photographer

THE WORLD'S NO.1 WEEKLY PHOTO MAGAZINE

www.amateurphotographer.co.uk

Full frame takes on medium format

NIKON VS HASSELBLAD

**THE
D800'S
ULTIMATE
TEST**



TECHNIQUE

PAGE 32

SHOW IT'S MOVING

Michael Freeman explains motion blur and how to capture it

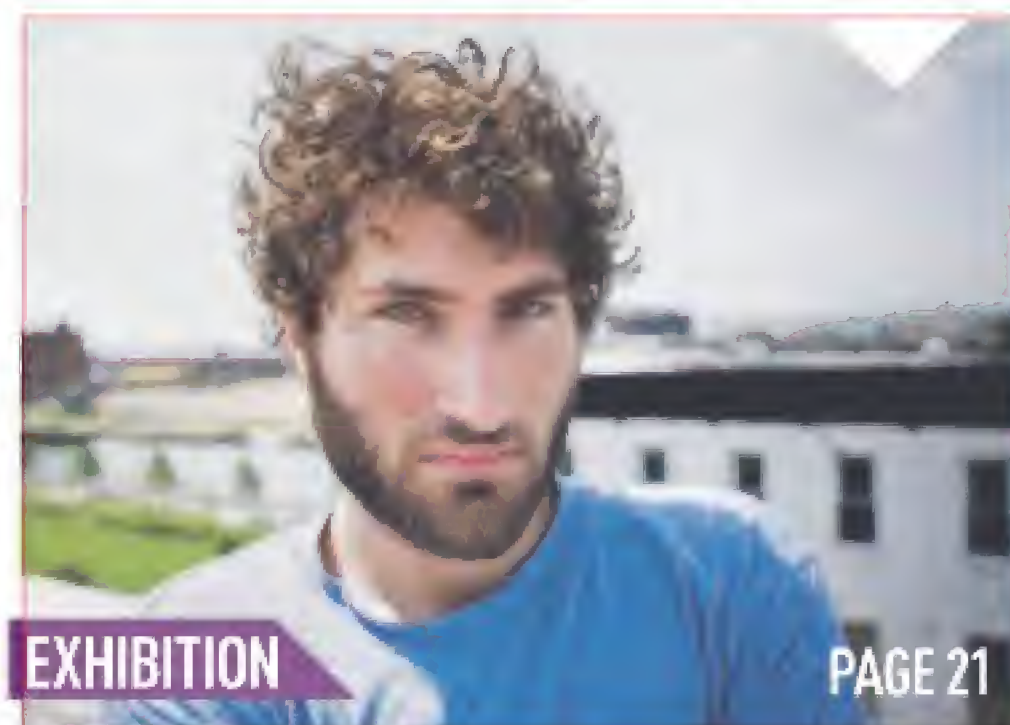


ON TEST

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PANASONIC LUMIX GF5

With better low-light capability



EXHIBITION

PAGE 21

YOUNG MAGNUM

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PAGE 45



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Amateur Photographer For everyone who loves photography

THERE is a word for it, but it has yet to come to me. It describes the moment you realise that in your everyday existence there are more people who are younger than you than there are people who are older. It is not the moment you realise you are old yourself – that comes when you can't get on your motorbike – but it is a moment you realise you are not young any more.

Then you can start talking about 'young people', and decide how to view them. They have a different attitude, see things with different eyes, and approach so much from a different angle. Does their lack of experience make their actions laughable, are their ideas a threat to your existence and relevance, or

should their views and notions be relished?

Those who belong to the next generation will form the new order – they will give us bed baths and wheel our chairs. The world will belong to them, just as it belonged to all of us at some time or other. They can't be ignored, and their way forward should be guided and aided by those who have been there before, not inhibited, humiliated or suppressed. What they can offer is new and exciting, and that's why this week we celebrate the upcoming stars of Magnum.



Damien Demolder
Editor

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THE AP READERS' POLL

IN AP 28 APRIL WE ASKED...

When did you last have a roll of film developed?



YOU ANSWERED...

A More than five years	49%
B 3-5 years ago	13%
C 1-2 years ago	6%
D In the last year	7%
E In the last six months	7%
F In the last month	18%

THIS WEEK WE ASK...

Who was most influential in teaching you how to take pictures?

VOTE ONLINE www.amateurphotographer.co.uk

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The best of AP
reader images
showcased



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HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

HOW TO CONTACT US Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU **AP Editorial Telephone:** 0203 148 4138 **Fax:** 0203 148 8123
Email: amateurphotographer@ipcmedia.com **AP Advertising Telephone:** 0203 148 2516 **Email:** mark_rankine@ipcmedia.com **AP Subscriptions Telephone:** 0844 848 0848
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12-24 mm f4.5-5.6 MK II DG Asph HSM ...	£679.00	70-200mm f/2.8 EX DG OS HSM	£899.00
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17-70mm f2.8-4.0 DC Macro OS HSM	£339.00	70-300mm f/4-5.6 DG Macro	£129.00
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18-125mm f/3.8-5.6 DC OS HSM	£256.00	120-300mm F2.8 EX DG APO OS HSM	£2049.00
18-200mm f/3.5-6.3 DC	£179.00	120-400mm f/4.5-5.6 DG OS HSM	£718.00
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20mm f/1.8 EX DG Aspherical RF	£545.00	105 mm f2.8 EX DG OS Macro	£549.00
24mm f/1.8 EX DG Aspherical Macro	£445.00	150mm F2.8 EX DG APO OS HSM Macro	£815.00
28mm f/1.8 EX DG Aspherical Macro	£359.00	300mm f2.8 EX DG HSM	£2,349.00
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“We’re not looking to stop people posting photos on social networks”

More Olympics mayhem, page 7

• Guards cite ‘terrorist law’ • Photographers’ rights breached

OLYMPICS BOSSES ADMIT PHOTO FOUL-UP

AP RIGHTS WATCH

Committed to defending your photographic rights!

AN OLYMPIC venue has admitted its security guards were wrong to stop a videographer taking pictures, but insists staff cannot be expected to have a detailed knowledge of anti-terror laws.

The partial climbdown came after security staff displayed an apparent ignorance of the law when guards banned pictures of the O2 Arena, taken from a public place.

Guardian reporter Peter Walker had been videoing the O2 from a public road south of the arena when he was ordered to show the guards his footage.

Walker had been testing the approach of security staff to photographers in the run-up to the Olympics after several professionals expressed fears of restrictions near key buildings. The O2 will host Olympic events, including gymnastics and basketball.

Security staff told Walker: ‘We’ve requested you to not do it [record video] because we don’t like it.’



When Walker asked the guards what legal right they had to stop him, one of the guards replied: ‘It’s under the terrorist law. We are an Olympic venue.’

Pressed by AP about whether guards were wrong to stop legal photography in the first place, O2 communications manager Stephen Farmer conceded: ‘In this instance they were, yes.’

However, he said that security guards should not be expected to have a detailed knowledge of terrorism laws. ‘They were right to approach him and escalate it to police,’ he added.

He stopped short of saying that guards would be retrained in light of the incident. ‘We are constantly reviewing our security procedures. They are trained to a very, very high level,’ he claimed.

The venue defended its overall

stance, saying the reporter had first been approached when he was standing on private land and filming with a ‘professional camera’, without permission.

The arena claims camera-phone wielding tourists would not face the same scrutiny, saying: ‘Tourists would obviously not be approached in the same way.’

Commenting on the incident, John Toner, freelance organiser at the National Union of Journalists, told *The Guardian*: ‘I’m stunned, and what they [O2 management] say is utterly outrageous.’

Toner said he is seeking an urgent meeting with O2 managers.

O2 management maintains that, although the reporter was standing on a ‘traffic island’ [public land] near North

Greenwich station, he had been seen pointing his camera at the O2’s ‘service and staff entrances’.

The O2 says its security staff are aware of British Security Industry Association guidance that warns against overzealous behaviour.

However, at the time of writing, the O2 had yet to confirm to AP how this advice is communicated to individual staff. Speaking in general terms, Farmer added: ‘There are shift briefings every day...’

‘We are a large venue and very conscious of security, with 8.5 million people coming through our doors every year.’

Walker said the O2 incident was resolved after guards called police, who also asked to see the footage. Police took no action.

A few days later, press photographer Jess Hurd posted a video showing similar treatment at the hands of security in Stratford, East London, where the Olympic Park is located.

The guards were reportedly from security firm G4S, a member of the British Security Industry Association, which issued photography guidance to its members last year, following a campaign involving AP.

SNAP SHOTS

● AP columnist Roger Hicks has launched three digital eBooks in PDF format. They are: *Black and White Step by Step*; *The Accessory Book* (both priced around £6.50); and *Choosing and Using Tripods*, a shorter book costing under £2. For full details, visit www.rogerandfrances.com.

● A tiny, tiltable, stand for iPhone camera phone users has been launched. Priced £12.99, the ‘tiltpod’ features a magnetic ball pivot and connects magnetically to an iPhone 4 or 4S. Its maker claims the tiltpod is ideal for low-light shots and ensuring steady video. Visit www.johnsons-photopia.co.uk.

Do you have a story?

Contact Chris Cheesman
Tel: 0203 148 4129
Fax: 0203 148 8130
amateurphotographer@ipmedia.com



To keep up to date with all the latest photography news on the AP website, scan this symbol with a QR code reader on your mobile phone, iPad or iPod.

CANON ADMITS LIGHT-LEAK GLITCH

CANON UK has issued an official statement in response to reports of light leaks affecting the new EOS 5D Mark III DSLR.

The move followed claims that a design flaw is affecting the camera’s performance in low-light situations.

A Canon UK spokesperson told AP: ‘Canon has identified that when the LCD top light is switched on in very dark

situations, the displayed exposure value may change on the EOS 5D Mark III.

‘Canon is now investigating the issue and will announce further details on the Canon support [website] page in due course.’

The spokesperson added: ‘Customer satisfaction remains top priority and we would like to apologise to our EOS 5D Mark III customers for any inconvenience caused.’

The £3,000 Canon EOS 5D Mark III features a 22.3-million-pixel, full-frame sensor.



A week of photographic opportunity

PHOTODIARY

Wednesday 16 May

EXHIBITION Famous in the Fifties by Daniel Farson, until 16 September at the National Portrait Gallery, London WC2H 0HE. Tel: 0207 306 0055. Visit www.npg.org.uk. **EXHIBITION** In the Blink of an Eye: Media and Movement, until 2 September at the National Media Museum, West Yorkshire BD1 1NQ. Tel: 0844 856 3797. Visit www.nationalmediamuseum.org.uk.

Thursday 17 May

EXHIBITION Parallel Worlds: 4 Decades of Photography by Rupert Hopkins (street images), until 9 June at Bristol Guild of Applied Art, Bristol BS1 5JY. Visit www.bfop.org/listing/parallel-worlds. **EXHIBITION** Magnum 62, celebrates work of the agency's 62 members, until 19 May at Chris Beetles Fine Photographs, London W1B 4DE. Visit www.chrisbeetlesfinephotographs.com.

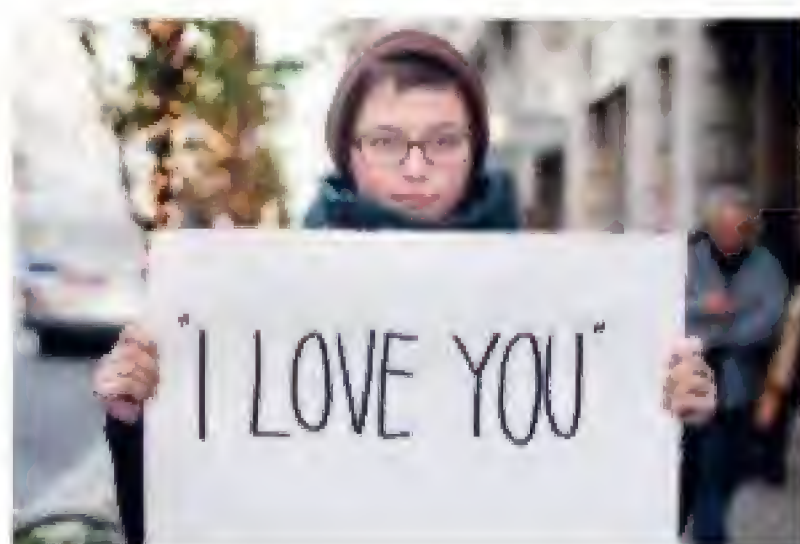


Friday 18 May

EXHIBITION Bi Nam, group exhibition by Iranian photographers, until 12 May at Ffotogallery, Penarth CF64 3DH. Tel: 0292 0708 870. Visit www.ffotogallery.org. **EXHIBITION** Larger than Life by Rene Burri, until 9 June at Atlas Gallery, London W1U 7NF. Tel: 0207 224 4192. Visit www.atlasgallery.com.

Saturday 19 May

EXHIBITION I Love You, until 16 June at Tenderpixel, London WC2N 4HE. Visit www.tenderpixel.com. **EXHIBITION** Sony World Photography Awards, until 20 May at Somerset House, London WC2R 1LA. Visit www.worldphoto.org or www.somersethouse.org.uk.



Sunday 20 May

DON'T MISS Butterfly Walk (10.30am-1pm, cost £4) at Pepperbox Hill, near Salisbury, Wiltshire. Tel: 0844 249 1895. Visit www.nationaltrust.org.uk. **EXHIBITION** The Falklands, 1982, outdoor exhibition until July 2014 at IWM North, Manchester M17 1TZ. Tel: 0161 836 4000. Visit www.iwm.org.uk.

Monday 21 May

EXHIBITION After the New Man by Dana Popa, until 26 May at Foto8, London EC1Y 0TH. Tel: 0207 253 8801. Visit www.foto8.com. **EXHIBITION** Celebrating the Life of The Yorkshire Princess, until 17 June at Harewood House, Leeds LS17 9LG. Tel: 0113 218 1010. Visit www.harewood.org.

Tuesday 22 May **LATEST AP ON SALE**

DON'T MISS Chelsea Flower Show, until 26 May at Royal Hospital, Chelsea, London SW3 4SR. Tel: 0844 338 7506. Visit www.theticketfactory.com/rhs/online. **EXHIBITION** Compulsion by Alex Prager, until 26 May at Michael Hoppen Gallery, London SW3 3TD. Tel: 0207 352 3649. Visit www.michaelhoppengallery.com.

D800, D800E and D7000 batteries affected

NIKON SOUNDS DSLR BATTERY WARNING

NIKON has warned that the battery used in its D800, D800E and D7000 DSLRs may overheat.

A spokesman for Nikon UK said: 'It has come to our attention

that a number of EN-EL15 batteries manufactured by one of our suppliers did not meet Nikon's internal quality standards.

'In extremely rare cases within the manufacturing process, the EN-EL15 battery has been found to overheat and affect the exterior casing.

'While there have been no reported problems within the market, in order to ensure the safety of our customers and their equipment, Nikon has initiated a voluntary replacement EN-EL15 battery scheme for applicable products.'

The battery is also used in the Nikon 1 V1 compact system camera. Visit www.europe-nikon.com/ for details.



CRASH DRAMA TRIGGERS SNAPPY SNAPS REVAMP

A LONDON branch of Snappy Snaps is set to become the chain's flagship store a year after a car ploughed through its window, nearly wiping out its owner.

A year ago, a Jaguar XJ careered through the front of Snappy Snaps in Mayfair, pinning terrified owner Scott Collier to the bonnet and causing thousands of pounds worth of damage.

'Another inch and the car would have crushed his legs,' said Suzy Miller, a customer who arrived on the scene soon afterwards. 'Scott was inches away from having his successful career as a wedding and corporate photographer trashed, as well as losing his shop.'

Despite the shock of the collision, Scott, who was trapped against the shop's door, managed to capture images of the aftermath.

The driver escaped unhurt, but Scott is still



recovering from injuries sustained in the smash, which was treated as a freak accident.

The shop itself was up and running 24 hours later.

This month, the refurbished store relaunched as a flagship outlet, boasting new photo-editing kiosks and organising photography workshops.

'Thanks to the car smashing through my shop, and allowing me to change the layout, I'm able to have space to offer a new way for customers to engage

with their own images,' said Scott, 45, who has owned the Shepherd's Market branch for 25 years.

This is not the first time the Mayfair store has been in the news.

In 2006, one of its staff captured the famous last picture of former Russian spy Alexander Litvinenko, who had been poisoned by what was found to be the radioactive substance polonium-210.

Natasja Weitsz, who took the widely published photo, had to undergo medical tests afterwards.

SNAP SHOTS

● Olympus has released a firmware upgrade for its OM-D E-M5 micro four thirds camera. The update aims to bolster the camera's five-axis image stabilisation when used with the following Olympus four thirds lenses: Zuiko Digital ED 8mm f/3.5 fisheye; 18-180mm f/3.5-6.3 ultra zoom; and Leica D Vario-Elmar 14-150mm f/3.5-5.6 wideangle zoom. The EM-5's five-axis image stabilisation is designed to eliminate image blur by compensating for vertical, horizontal and rotational camera shake around the optical axis, in addition to 'pitch and yaw'. To download the firmware update visit www.olympus.co.uk.

● An advert for a 'D400' camera guide that appeared on Amazon was an 'erroneous' posting, says Simon Stafford, the photographer named as the book's author. Meanwhile, the company behind the *Magic Lantern Guides* series, Sterling Publishing, issued a statement blaming an 'internal systems error'. Apologising for the confusion, the publisher said it was a 'dummy title that never should have fed out to booksellers'.



Do you have a story?

Contact Chris Cheesman
Tel: 0203 148 4129
Fax: 0203 148 8130
amateurphotographer@ipcmedia.com

Smartphones set to hit range

OLYMPUS MAY CUT LOW-END COMPACTS

OLYMPUS has admitted it may be forced to shake up its compact camera line in response to intensifying competition posed by 'high-spec' smartphones.

The firm's head office was elaborating on comments made by Hiroyuki Sasa, before he was voted in as Olympus's new president.

Sasa told Japan's *Kyodo News*: 'We

would like to narrow down our [imaging business] portfolio.'

Olympus Tokyo spokesperson Ayako Nagami has since told AP: 'It has not been decided to reform Olympus's product line-up at this moment.'

However, she added: 'Due to the increasing popularity of smartphones equipped with



high-spec digital camera functions, more and more products are competing with low-cost compact digital cameras.

'This trend, which is not unique to our company, applies... throughout the market.'

She pointed out that all camera firms may have to revise their product ranges to 'keep in step with new market trends'.

SCANDAL-HIT FIRM FACES £1.5M FINE

OLYMPUS faces a £1.5m fine for submitting false accounting statements dating back to 2007, following advice given to Japan's prime minister by the country's financial services regulator.

Olympus, which is currently under investigation over an accounting cover-up stretching back to the 1990s,

has confirmed that Japan's financial market watchdog has recommended the company be fined 191.82 million yen.

The recommendations were made by the Securities and Exchange Surveillance Commission, which is overseen by Japan's Financial Services Agency (FSA) and, ultimately, the country's prime minister.

The FSA has yet to decide whether to levy the fine.

In response, Olympus said it 'accepted with sincerity' the recommendation. In a statement, the firm added: 'Upon receipt of the official note from the Financial Services Agency, we will consider an appropriate response and disclose our

decision as soon as it is made.

'We sincerely apologise for causing trouble to our shareholders, investors, business partners, customers and other stakeholders.'

The move is part of ongoing legal proceedings. Earlier this year, high-ranking company officials were charged over the £1.1 billion cover-up.

FRESH PHOTO CONTROVERSY HITS OLYMPICS



ORGANISERS

of the London 2012 Olympics have hit back at claims that

spectators will be banned from posting images on social networking websites, but admitted its rules are confusing.

Photographers expressed fears that ticket holders would be barred from posting any photos and video they capture on websites such as Facebook, Twitter and YouTube.

The concerns were triggered by the wording of the rules of entry for ticket holders, which reads: 'Images, video and sound recordings of the Games taken by a Ticket Holder cannot be used for any purpose other than for private and domestic purposes and a Ticket Holder may not license, broadcast or publish video and/or sound recordings, including on social networking websites and the internet more generally, and may not exploit images, video and/or sound recordings for commercial purposes under any circumstances, whether on the internet or otherwise,



or make them available to third parties for commercial purposes.'

Among those concerned was Peter Ruck, a semi-retired freelance photographer, who blasted the rules as unenforceable, and said there will be a 'million and one people taking photos and video, whether by camera or mobile camera phone'.

He added: 'The sheer notion of trying to ban photography, other than for viewing at home, is nonsensical – it beggars belief.'

A spokesman for LOCOG, the Olympics organising committee, admitted that the wording is unclear, telling AP: 'We will clarify this when the tickets are sent out.'

He added: 'We are not looking to stop private individuals from posting photographs on social networks.'

'What we are trying to do is prevent photos being used for commercial purposes.'

● By agreeing to the conditions of entry, spectators grant organisers the right to broadcast, publish and license any images taken of them watching the sports action

GIANT NIKON LENS FINDS BUYER

A GIANT Nikon lens that went on sale for £100,000 has found a buyer.

The rare Fisheye-Nikkor 6mm f/2.8 has caused an internet sensation since its discovery was first announced in AP (see News, AP 12 May).

'There has been an extraordinary amount of interest... The response has been incredible and keeps on going,' said Gray Levett, co-founder of Grays of Westminster, the London store that sourced the lens overseas a few weeks ago.

The photographic gem was sold to an unnamed 'private collector' for the full £100,000 asking price.

Credited as the world's most extreme wideangle lens to cover the 24x36mm image area, the Fisheye-Nikkor 6mm f/2.8 was unveiled in 1970.

It is believed to be one of only a few hundred ever made.

● To watch video footage of the lens, visit <http://bit.ly/1JpRqS>



AP
THIS
WEEK
IN...

1890

Readers may have been forgiven for thinking that a reader based in Italy, known as FGB, may have been a spy. In 1890 he wrote: 'Sir, will you allow me... to draw the attention of the manufacturers of photographic apparatus to what I know to be a real want to many amateurs. Those who travel often feel how much they lose in the way of taking photographs of interesting scenes from not possessing a camera which can be carried easily, and used without attracting universal attention... In a recent journey through North Africa I carried a Kodak, as that approaches nearest to a detective of any I know. Its size, however, and evident purpose on close inspection, often prevented it being used without curious observation.'

Letters to the Editor.

WANTED, A PORTABLE AND INEXPENSIVE
"DETECTIVE" CAMERA.

SIR,—Will you allow me, through the medium of your influential journal, to draw the attention of the manufacturers of photographic apparatus to what I know to be a real want to many amateurs. Those who travel often feel how much they lose in the way of taking photographs of interesting scenes from not possessing a camera which can be carried easily, and used without attracting universal attention. As far as I know, it is impossible to procure a camera other than toys, which is not most obviously a photographic apparatus. In a recent journey through North Africa I carried a Kodak, as that approaches nearest to a detective of any I know. Its size, however, and evident purpose on close inspection, often prevented it being used

SNAP SHOTS

● An image of a terror-struck girl sobbing in the aftermath of a suicide bombing in Afghanistan has won a \$10,000 Pulitzer Prize for Breaking News Photography. Afghan photographer Massoud Hossaini, 30, said he captured the image after an attack on a Shiite sanctuary in Kabul last December. The blast killed 80 people and injured 150 others. 'I saw many wounded children who were not moving,' said Hossaini, who works for news agency Agence France-Presse. 'I saw one girl about 12 years old, Tarana, covered with blood. She was dazed... and crying a lot.' Commenting on the Pulitzer, Hossaini added: 'I'm humbled to be an Afghan who can be a voice for the painful life and moments which people have here.'

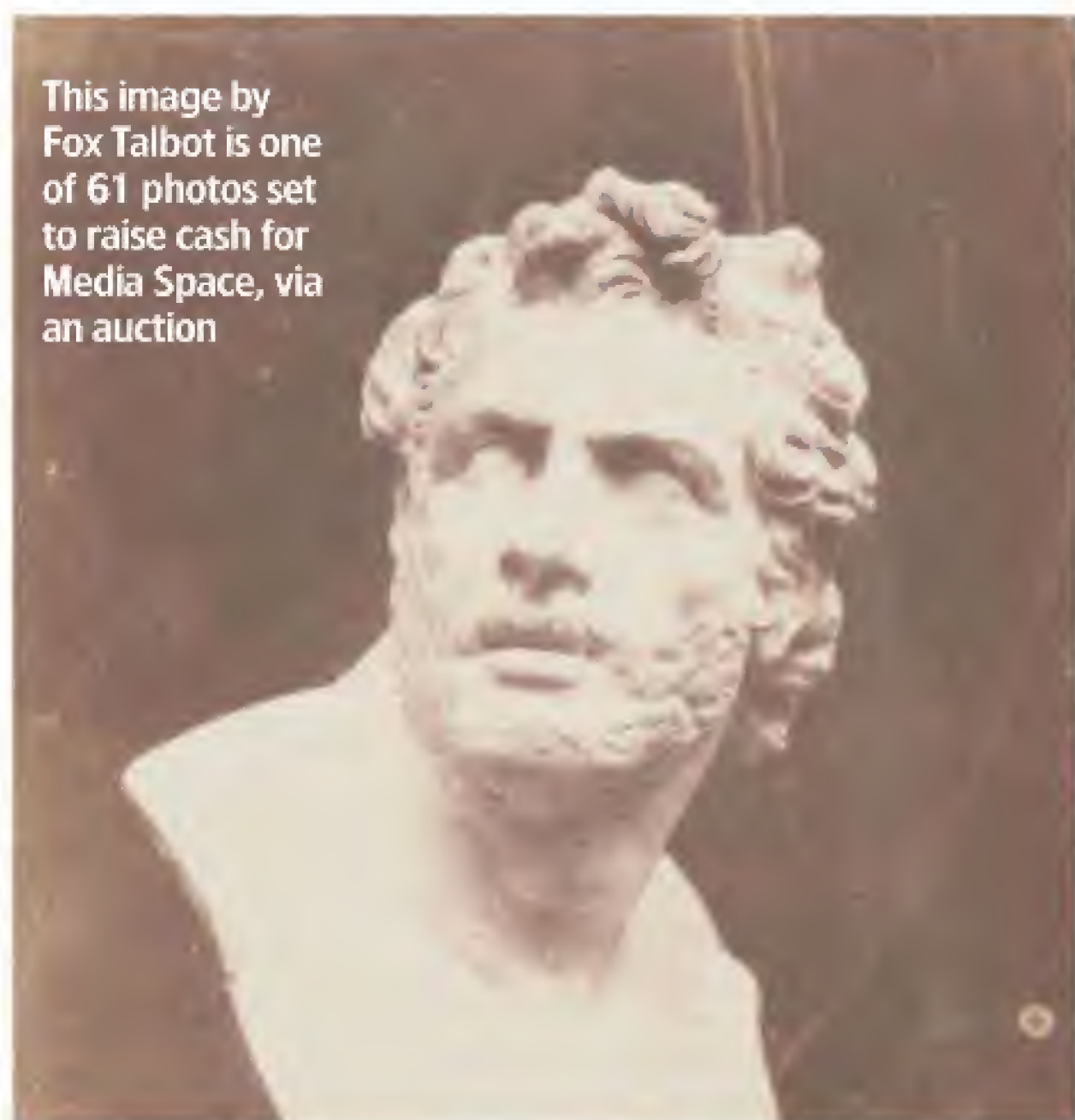
● The Prix Pictet photo competition has received its highest ever number of entries from the Middle East, Africa and Asia Pacific. Shortlisted entries will go on show at the Saatchi Gallery in London when the winner is announced in October. The global competition was launched in 2008 by Pictet & Cie, a private bank based in Geneva, Switzerland.



Do you have a story?

Contact Chris Cheesman
Tel 0203 148 4129
Fax 0203 148 8130
amateurphotographer
@ipcmedia.com

This image by Fox Talbot is one of 61 photos set to raise cash for Media Space, via an auction



Auction to be held to raise cash

LONDON GALLERY PLANS REVEALED

MORE than 50% of the space at a new gallery set to open at London's Science Museum will be devoted to displaying images from the historic collection of the National Media Museum, say organisers.

'About half the space is earmarked for exhibitions from the national photographic collection in Bradford, as well as international touring shows, which seldom find appropriate

venues in this country,' said photo collector Michael G Wilson, who will this month sell some of his pictures to raise cash for the £4m project, via an auction (see *News AP* 28 April).

Writing in the Christie's catalogue, he said Media Space will feature a gallery, restaurant and a learning complex. It will also include a studio 'dedicated to the creation, production and display of all forms of media'.

KODAK DEFENDS £8.5M BONUS PLAN

CASH-STRAPPED Kodak has defended its plan to pay staff, including some from Europe, bonuses totalling \$13.5 million (£8.5m), saying the payouts are necessary to stop key employees leaving the firm.

The troubled camera maker, which filed for bankruptcy protection in the US earlier this year, inadvertently heaped more negative publicity on itself by confirming that it has sought legal permission to hand over the money.

Around 300 of Kodak's top managers are in line to receive a bonus, if approved by the court. In response, an Eastman Kodak spokesman told AP that its Employee Continuity Plan is designed to give the company the ability to 'retain people in key positions based on business needs throughout the Chapter 11 [bankruptcy protection] process'.

Kodak has confirmed that some European staff are among 119 employees who would qualify in the first round of the payouts. The spokesman added: 'The next round would be up to 180, at all levels in the company.'

CLUBNEWS

Club news from around the country

CHICHESTER CAMERA CLUB

The West Sussex club has confirmed that its free-to-enter annual exhibition will take place from 11-18 August (closed 12 August) at the Assembly Rooms, North Street, Chichester PO19 1LQ. Visit www.chichestercameraclub.org.uk.

PENRYN CAMERA CLUB

The club will hold its annual awards presentation on 10 June, members announced in the Falmouth & Penryn Parish News. Meetings take place on Wednesdays at 7.30pm at The Space, Penryn RFC, Kernick Road, Penryn, Cornwall TR10 8NT. For details call 07974 221 878 or visit www.penryncameraclub.org.uk.



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DISCOVER

THE ROYAL PHOTOGRAPHIC SOCIETY



“

Landscape photography helps me connect with nature; being a member of The Royal Photographic Society helps connect me to the worldwide photographic community. **JOE CORNISH** HonFRPS

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APReview

The latest photography books, exhibitions and websites. By Oliver Atwell



© GUY TILLIM

BOOK

Second Nature

by Guy Tillim
Prestel, hardback, £40, 112 pages,
ISBN 978-3-7913-4690-8



WHILE studying the accounts of the artists who accompanied Captain James Cook

on his journey to French Polynesia, South African photographer Guy Tillim noticed something interesting. There was one particular artist who had struggled with the idea of how to do justice to the idyllic landscapes that he was faced with. How on earth could he possibly convey the majesty and beauty that revealed itself before his eyes? It was this troubling notion that set Tillim on a journey to challenge himself to accomplish what that painter had found so difficult.



© GUY TILLIM

What resulted is a collection of fascinating imagery that brings the vision of French Polynesia bang up to date. Taken in our modern times, the lush landscapes that faced those original artists have been infiltrated by modern industry and progress. It's a fascinating idea and Tillim's images are at times captivating and absorbing.

If you're looking for a different perspective on landscape imagery, then Tillim's work is good place to start.

EXHIBITION

Out of Focus: Photography and Google Photography Prize

Until 22 July. Saatchi Gallery, Duke of York's HQ, King's Road, London SW3 4RY. Tel: 0207 811 3085. Website: www.saatchi-gallery.co.uk. Open Mon-Sun 10am-6pm. Admission free

READ any article or statement that mentions art collector Charles Saatchi's name and inevitably the word controversial will also appear. Saatchi's last major photography exhibition, *I Am a Camera*, enthralled and alienated many with his juxtaposition of images of the downtrodden against the spoiled rich. Controversy aside, the exhibition was a major event that explored the diverse landscape of contemporary photography.

This exhibition covers much of the same ground, but is no less impactful. It's difficult to convey just how huge this space is. To be able to populate this vast gallery with such a range of images and for it to never become repetitive or boring is quite an achievement. The collection gives you a fair idea of the boundaries that are being stretched in today's photographic scene. Some of the images will undoubtedly alienate readers, but equally many will demonstrate the sheer power of photography.

Also running at the gallery is the Google Photography Prize, a global exhibition for international students. These images are no less effective and are definitely worth a look.



ANONYMOUS, LES ANGELES, BOULEVARD 11, IMAGE COURTESY OF THE SAATCHI GALLERY, LONDON. © KATY SHAWMAN, 2008

CULTURE 3 SHEET 72, IMAGE COURTESY OF THE SAATCHI GALLERY, LONDON. © ADAM BRODERICK AND OLIVER CHAMBERLAIN, 2010



© MARY ELLEN MARK

BOOK

Prom

by Mary Ellen Mark
Getty Publications, hardback, £34.95,
164 pages, ISBN 978-1-60606-108-4

IF OUR exposure to American culture has taught us anything it's that the high-school prom is one of the most significant events of a teenager's life. The evening is a singular coming-of-age ritual that can linger in the mind as a time of happy memories or the final confirmation that you just weren't cut out for the mainstream.

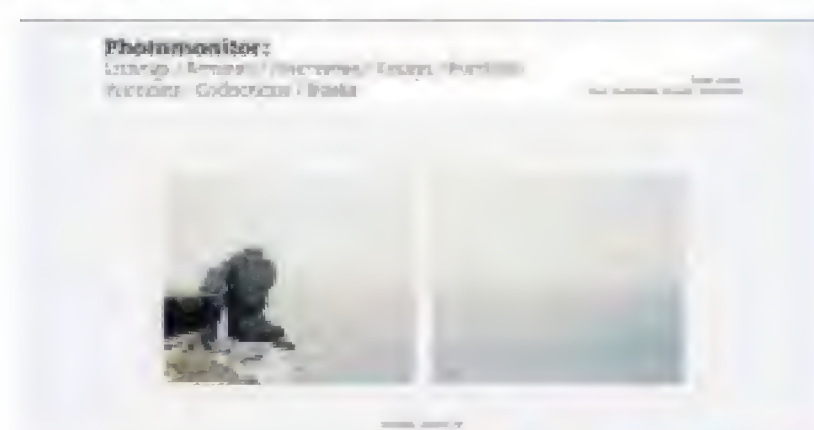
This stunning collection of portraits drinks in the sheer diversity of the kids who choose to attend their school prom. What it shows is that while the prom is in many ways reflective of the times, gone is the straight-laced conservatism of the 1950s. What we have now is a diverse assortment of individualistic clothing, same-sex dates, high security and even teen pregnancy. Mary Ellen Mark's images are beautiful and at times incredibly moving. The portraits are relatively straight – monochrome against a simple plain backdrop. The individuals – their outfits and body language – tell us everything we need to know. This is a really excellent collection.



WEBSITE

www.photomonitor.co.uk

PHOTOMONITOR is an excellent online magazine that keeps its eye on the growing number of contemporary photographers who are establishing a name for themselves in the UK and Ireland. In doing so, the site is able to promote the British photographic scene to a global audience. The site focuses on book reviews, exhibitions, interviews, essays and other websites. Websites like this are always worth keeping an eye on – contemporary photography is a multifaceted scene and it



can often be overwhelming. Photomonitor organises everything into a manageable platform.



CONDENSED READING

A round-up of the latest photography books on the market



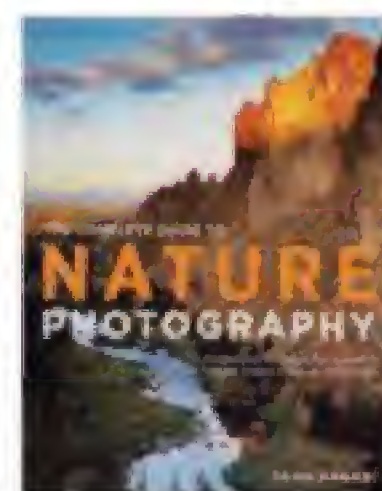
● **HOLLYWOOD PORTRAITS**

by Lou Szoke, £24.99 If, like me, you have the appearance and composure of a torpedoed grapefruit, then no amount of lighting is going to help you. What a joy, then, that we can live vicariously through the beautiful people featured in this book. The real downfall here is the lack of in-depth explanatory diagrams. As useful as the text is, it really would have been better to make the book a little more *visual*.



● **THE ART OF OFF-CAMERA FLASH PHOTOGRAPHY**

by Lou Jacobs Jr, £24.99 This manages to be a little more accessible and inspirational than the book featured previously, if only because many of the example images are quite strong. But yet again it would have been handy to break down each image and show exactly how it was done.



● **THE COMPLETE GUIDE TO NATURE PHOTOGRAPHY**

by Sean Arbabi, £19.99 Complete may be a slight overstatement, but this book by nature photography professional Sean Arbabi certainly gets as close to it as possible. The wealth of information is staggering and the images are never less than inspirational.



● **HERITAGE FRUITS & VEGETABLES**

by Toby Musgrave and Clay Perry, £38 If fruit and vegetables are your version of Kryptonite, then it's probably best to steer clear of this one. That said, the images contained within this book are pretty decent studies in still-life and as such could give you a jolt of inspiration if you're looking to head down that road.

Letters

Share your views and opinions with fellow AP readers every week

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



FUJIFILM

IT MIGHT AS WELL BE GREEK

If there's one thing guaranteed to wind me up, it's people who latch onto the latest 'cool' sayings. Our son was bad enough, muttering 'later' before going out, or 'pants' when he thought something 'sucked'.

But my husband Tom's insistence on digital language is more grating than fingernails scraping on a blackboard! He doesn't put his pictures on his PC like me; for him, it's 'downloading my images'. And where I talk of fiddling with a picture in Photoshop, Tom talks of 'processing an image' as part of his 'digital workflow'. And this is before he gets to 'outputting' or, as I call it, printing a photograph. Then there's a bit of 'hue and sat' followed by the all-important 'USM'. And when it comes to scanning his negatives, there's no room for second best. It's 'high res' every time.

As if that's not bad enough, our granddaughter Lorna recently put some of my pictures on her Facebook page. I was mortified when her friend described one of my portraits of Lorna as 'sick' – until I was told she actually loved the shot and that the word 'sick' is a young person's slang way of saying that something is good. Pardon me? All of a sudden I feel very old.

Suzie Cave, Tyne & Wear

Get down with the kids, Suzie baby. U is tragic if u don't know da lingo – Damien Demolder, Editor

*IN A CHOICE OF COMPACTFLASH, SD OR MEMORY STICK. NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateurphotographer@ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

warehouseexpress.com) now has the product on sale, priced £99 – Richard Sibley, technical writer

SHOWING SUPPORT

What a nice editorial regarding film and chemist shops (AP 28 April). It will indeed be a sad day when one cannot get a roll of film processed on any high street, though I feeling that won't be for a long time yet.

As a professional photographer, I still use my workhorse Nikon F5s every day, resulting in many features in publications relevant to my specific subject matter. I support the local camera shop in Bognor Regis (Sussex Cameras), which is still family run with another branch in Chichester. They process on site and have an experienced staff who know what they are doing. I can be at sea shooting images for a weekly publication knowing that I can drop my film through the letterbox in the evening and it will be ready to collect by 10am the following day. It will be of a high quality, and I get a contact strip, negatives and images on disc.

I was not surprised when I was told just how many people still go this company to process film. I was taught by the best when I worked for Kodak in the '60s and some 50 years later I am able to still use that knowledge assured there is a dedicated high-street shop that respects a film user. Sometimes, change for the sake of it can be a foolish move!

John Periam, West Sussex

SIZE MATTERS

The drawbacks of compact system cameras are well known, but if your only concern is quality, most DSLRs fall short when compared to medium format. However, even medium format can't hold a candle to large format. But quality isn't everything: believe it or not, other features such as convenience are also important.

I chose to go down the CSC route because I simply can't get on with the size and weight of a conventional, full-fat DSLR (simultaneously carrying an overtired child and a bulky camera is well beyond a joke). In terms of pixels and usable ISO, my Panasonic Lumix DMC-G1 is falling behind the current crop of full-frame DSLRs, but it does everything that I ask of it and produces some really good pictures.

I bought a Lumix DMC-GF3 as a present for my wife. She won't use my G1, because she says it is 'too big and heavy'. The GF3 is very compact, but scroll through the menus and you'll see that it is every bit as capable as my G1. The only thing it lacks is a viewfinder. Serious amateurs may scoff at the small CSCs, but the manufacturers deserve credit for expanding their market and drawing in new customers. Besides, they do make some serious CSCs, such as the Lumix DMC-GH2, but unfortunately for me, they also have a serious price tag.

David Price, West Midlands

You're quite right, Mr Price. The better CSCs are at least as good as high-end DSLRs – Damien Demolder, Editor

WHERE'S TRIGGER?

While I found Andrew Sydenham's review of the SMDV Flashwave III trigger and release (AP 14 April) very valuable, sadly there was no mention of where it could be bought. The manufacturer's website included in the test named a UK distributor, which in turn listed stockists, but none of them listed this product as available.

Patrick Roberts, via email

Where possible, we list the manufacturer's website or a UK distributor for all products that we review in AP. We review products as soon as they reach us, but on a few occasions we receive an item before it goes on sale and in such cases we always try to communicate an on-sale date in the test. A quick online search shows that Warehouse Express (www.

What The Duck



DAVE LATHAM



WHAT A WINNER

I was one of the lucky winners invited to a street photography workshop with Damien Demolder at Somerset House in London, which I attended in the rain with five other contestants on Sunday 29 April. This is the only competition I have won since winning a whoopee cushion in a New Year's Eve raffle about 20 years ago. That prize lasted about five minutes, as although it made the required noise when sat upon, it was of such poor quality that it burst.

Fortunately, my recent prize was first class. Damien's knowledge of the subject was

excellent and administered in a very relaxed manner, ensuring that we all felt comfortable enough to use the unfamiliar cameras provided, and were able to take in and learn much useful information. Going through the results of our efforts, Damien gave us constructive criticism. In all, it was a very relaxing and informative day with the added bonus of free admission into the inspiring World Photography Organisation exhibition. Thanks, again. **Dave Latham, Hampshire**

**I'm so glad you enjoyed it, Dave –
Damien Demolder, Editor**

QUALITY COUNTS

I simply could not leave Sandy Wilson's letter, *Video kills the DSLR?* (AP 28 April), to pass without a response. Most consumers just want a simple system that will record what they have seen. Until recently, they had to manage with a point-and-shoot film camera, with moving images requiring more specialised recording equipment. Now, compact digital cameras will record video as well as still images, although most consumers carry a mobile phone that will do both of these things. It is easy, then, to imagine mobile phones suppressing the demand for point-and-shoot cameras. I can also imagine that still images from video cameras would satisfy many in this market.

However, some professionals and enthusiasts want to record high-quality video, and another group (including me) want to take high-quality still pictures. High quality demands special equipment because there are limits as to what can be achieved by a tiny sensor in a multi-purpose device. I guess it has always been possible to use still images from movie film or video cameras, and now cameras designed to take still images will usually record video. But the ergonomics, optics and electronics required to do these tasks well are very different. High resolution is not very important for video, as the frame changes before you

can see its limitations. However, the rate and quantity of data capture are demanding – imagine trying to handle the output of a Nikon D800 sensor at video frame rates. Meanwhile, some of us have little interest in video, but want to record high-quality still images. In addition to high-resolution lenses and sensors, this demands the flexibility to use much slower shutter speeds than would be suitable for video. High-quality still imaging is the area where DSLRs are supreme. I doubt that many of us will want to switch from a high-quality still camera to selecting still images from video camera output.

Conversely, electronic viewfinders have clear advantages in giving precise 100% frame coverage or a magnified view, in providing a bright view in low light, and in presenting additional information in the viewfinder. Provided that the image they display improves until most users consider it a satisfactory substitute for an optical viewfinder, I agree with Mal Jones that the reflex mirror will be redundant, and DSLRs will be phased out.

Chris Newman, Hertfordshire

AIN'T MISSING YOU

How much will I miss high-street film processing? Not at all. High-street film processing is why I use a digital camera.

Cherri Graebe, West Yorkshire

BACK CHAT

Photography can seriously divide social opinion, claims AP reader Jarvis Kay

YOU DO not need to be an expert to realise how rapid technical developments in photography have transformed the public's understanding of a once genteel medium into one holding potential to do as much harm as good, with a growing imbalance in social opinions.

Is this transition all down to technology and instant imagery or our unceasing appetite to see life as it is, from tragedy to triumph? We are presented with so many images these days as stories unfold that we can adopt personal degrees of blind-eye through high frequency and mass volume.

There is no doubt that some photography is meant to be seductive by appealing to particular emotions. Many of us have shown interest in buying something after being enticed by pictures we remember. Holiday tour operators are especially good at making mundane hotels look inviting, for example, and sunset scenes are an old trump card.

The opposite of seductive is shocking. Devastation caused by nature's forces creates stark, harrowing reminders of the troubles others face. But have we gone too far in accepting the depth of detail published in dramatic ways? Being kept informed is one thing; creating anguish is something else.

Drama through scandal keeps pages turning, but when pictures become scandalous because of how they were shot, should we accept there is a line to be drawn? Some argue that getting a story by any means is acceptable if it is in 'the public interest'. But who decides what is the public interest?

People may not have much sympathy for those exposed in scandals, but the opposite applies when pictures are considered shameful. Encroaching on personal tragedy always distresses families, and leaves lasting wounds at times of deep loss. Do photographers throw away their own emotions in these situations or are they focused on doing a job for rewards without any moral obligations?

In an Olympic and Jubilee year, there are boundless opportunities ahead for capturing pictures deserving of the 'stunning' epithet. Triumphs and celebrations are natural topics and it takes only seconds on the turn of a page to recognise outstanding photographic talent.

So is a balance needed between what we see and what we really do not want to see? Are photographers to blame or their bosses, who are pushing for increased market share in media terms? Digital photography has taken picture-taking to new heights, but some would say it has also helped many photographers plumb new depths of intrusion and distress.

Pictures in the seductive or stunning categories still carry huge weight over those sinking quickly in the mires of shocking, scandalous and shameful coverage, even though counter arguments say they warrant some place. The final question is, just how far can barriers be pushed before the backlash begins?



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PHOTO INSIGHT

David Ward explains how he took this perplexing image of light raking through the ceiling of an abandoned house in Kolmanskop, Namibia



DAVID WARD

David Ward is one of the UK's finest landscape photographers. With more than 20 years' experience in large-format photography, he has photographed extensively throughout the UK and in countries such as Canada, Iceland, Norway and France. He has also led workshops for Light & Land. David has written two books on his photographic philosophy called *Landscape Within* and *Landscape Beyond*. Each month, he will discuss the story behind one of his fantastic landscape photographs

To see more of David's images or to book a place on one of his workshops, visit www.into-the-light.com

I TOOK this image in a former diamond mining area called Kolmanskop in the Namib Desert, not far from the port town of Lüderitz in southern Namibia. Diamond mining was discontinued here in the mid-1950s, and it is now a popular tourist destination. I was leading a tour with a group of photographers. The area is open to the public in the morning, but we had special permission to be there in the afternoon so it was a privilege to have the place to ourselves. As the main road is about a kilometre away we weren't completely in the middle of nowhere, although we saw only one vehicle every 15 minutes or so.

It is a very surreal place. Standing in a house that is gradually filling up with sand isn't something you do very often! I had seen images of the inside of this house before and was fascinated by the stripe effect caused by the light. The upper storey of the building is mostly missing. There is a lath-and-plaster ceiling, but without any plaster, so when the light shines through the lath structure at a particular time of day it causes this zebra-stripe effect. As the light hits the dunes, the stripes ripple and curve.

This was the second time I'd visited this location during the trip. On the first occasion I went inside the building in the morning, which was the wrong time of day as there weren't any stripes. I realised then that I needed to go back in the afternoon, but this took a little working out. In the southern hemisphere, the sun moves across the sky in the opposite direction to what we're used to in the northern hemisphere. In the UK, the sun rises in the east and moves through the southern portion of the sky round to the west. But in Namibia, it starts off in the east and travels through the north of the sky and then round to the west. As someone from the northern hemisphere who is used to the light moving in a certain way, it was disconcerting trying to work out where the sun would be at what time of the day.

On my return visit I waited about half an hour for the light to be in the right place. I wanted the stripes to extend from the corners of the frame, which is quite a 'photographic' approach. By this I mean that a painter probably wouldn't paint something as graphic as this because it might look a little contrived. For a photographer, though, to make the frame work in this way with the

subject is a sign that you've thought about your framing. Accuracy of framing is really important because it shows that you've thought about how you want to depict a scene. Sometimes I like to work the corners of the frame, although at other times this feels contrived. It felt right for this image, though, because the whole scene is quite geometric, with the diagonal lines of the light and shadows, the rectangular shapes of the doors and the rippling light across the dunes.

As soon as I walked into the room I knew what I wanted to do with the image. I like how the door frames seem to sit inside one another and the Magritte-like effect this creates. You look through one door frame to the next and the next – it appears to be never-ending. It's quite deceptive and a little like an optical illusion, which is possibly what attracted me to it. I was standing just inside the door of the building with my Linhof 5x4 camera mounted on a tripod.

I had to work out if I could capture everything I wanted with the lens I had, which was a 90mm optic that is roughly equivalent to 28mm on a full-frame DSLR. Then it was a case of making sure the perspective was 'normal' – in other words, minimising convergence or divergence of lines in the image. I made sure the camera was upright and used the levels on the camera to make everything square. On a Linhof 5x4 camera there are four spirit levels, so it was a case of making sure these were level.

Technically, it was challenging to achieve a good exposure because there was a large dynamic range between the lightest and darkest areas. I was shooting with Fujichrome Velvia film and the dynamic range was right on the edge of what Velvia can render. A lower-contrast film such as Fujichrome Provia may have been more suitable, but I didn't have any with me. It was crucial that I did not blow the highlights. The exposure for the brightest part of the scene – through the doorway – was around 1½ stops above my base exposure. It's really bright, but there is still detail there. This meant the shadow area was quite dark, but you can also make out detail. When the image was scanned, I could bring out the detail in both the light and dark areas using Curves.

This photograph is entirely 'made' by the light. The graphic nature of the image is due to the way the lit areas and shadows relate to each other. Without the light shining into the building as it is here, the scene would be very flat and not make an especially interesting image. It's important to match the light to the subject. If the light isn't right, I won't bother taking a shot – I'll find something else that is more appropriate to the light I've got. With any image, you have to think about whether the light reveals or obscures the scene. Strong directional light isn't always revealing, as it can also add complexity and make the image harder to understand. Light has to be used purposefully and meaningfully. It is a case of not being fixated on making a picture for the picture's sake. The light needs to be sympathetic to the subject or add emotion. It's about returning to places, if you can, in order to be there when the light is right. **AP**

David Ward
was talking to
Gemma Padley

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¹Photokina is the world's leading imaging fair in Cologne.

Photograph by Tony Hurst



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Retoucher's Guide

If you need to make precise selections for your still-life cutouts, then Paths might be the best option, as **Chris Gatum** demonstrates

SOFTWARE USED Adobe Photoshop CS5

SKILL LEVEL 

TIME TAKEN Image dependent

KEY TOOLS Paths

SELECTING part of an image can be critical for your post-processing work, whether it's because you want to make a change to just a small section of the photograph, or because you want to cut and paste a particular area as part of a montage. With most editing programs it can seem as if there are as many selection tools as there are reasons to use them: Photoshop's list includes seven marquee selection tools (both freehand and predefined), the semi-automated Magic Wand and Quick Selection tools, Color Range and the option to create freehand masks in Quick Mask mode, which you can subsequently convert into a selection.

In addition to these is the Pen tool. This is often overlooked by photographers, perhaps because it relies on a somewhat clinical approach to creating a selection, whereby you set specific anchor points to

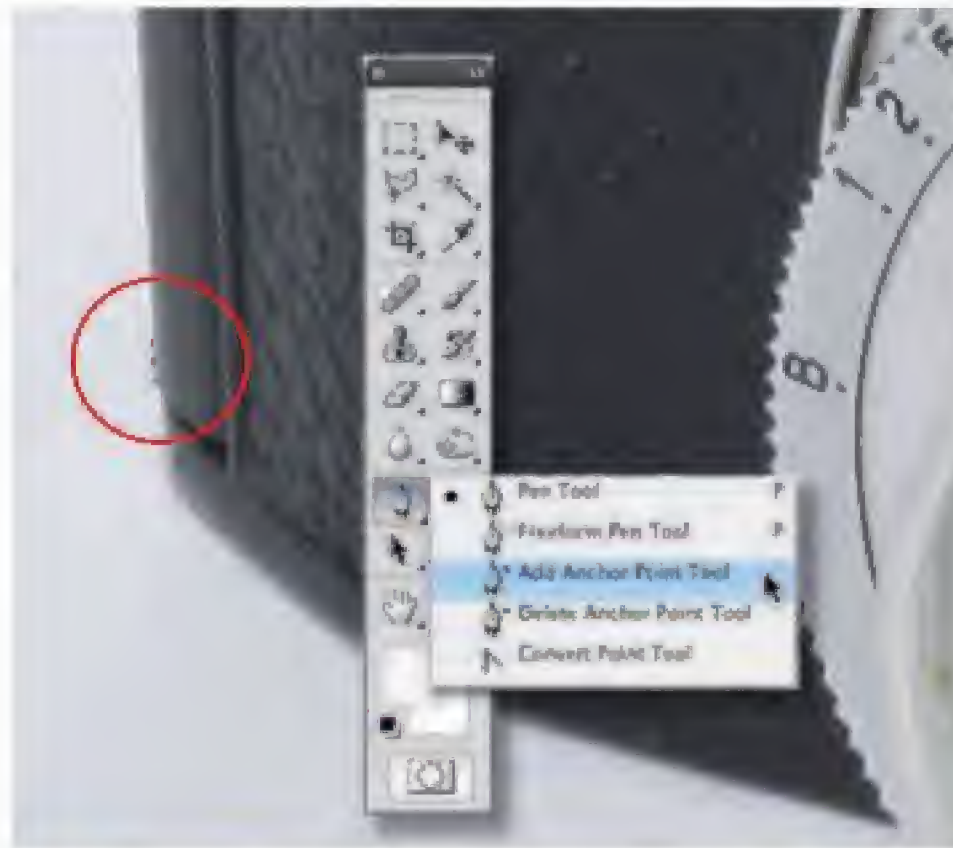
define the area you want to select and then edit the 'path' between these points. However, the Pen tool definitely has its uses, as I will demonstrate here.

The photograph we are starting with is a product shot. You can see the background against which it was photographed in the 'Before' inset above. The main 'After' shot illustrates the usefulness of the technique. At AP it's used in the context of page design, but for the enthusiast it has remedial, practical and creative possibilities. You might want to rescue a still life from a distracting background, illustrate items you want to sell on eBay to their best effect or, as mentioned, create a montage.

Obviously, with Photoshop there are many methods for cutting out. However, given the subject's relatively well-defined edges, creating a path is a logical option.



1 The Pen tool can be found two-thirds of the way down the Photoshop's toolbar, and is indicated by the nib of a fountain pen. There are five tool options: Pen, Freeform Pen, Add Anchor Point, Delete Anchor Point and Convert Point. Of these, the Pen and Add Anchor Point tools are the ones we'll be using.



2 Select the Pen tool either by clicking on its icon in the toolbar or by pressing P on your keyboard. Zoom into your image and click to add the first anchor point in your path. It's up to you where you start to create your path, but I'm starting at the bottom left of the camera as you look at it.



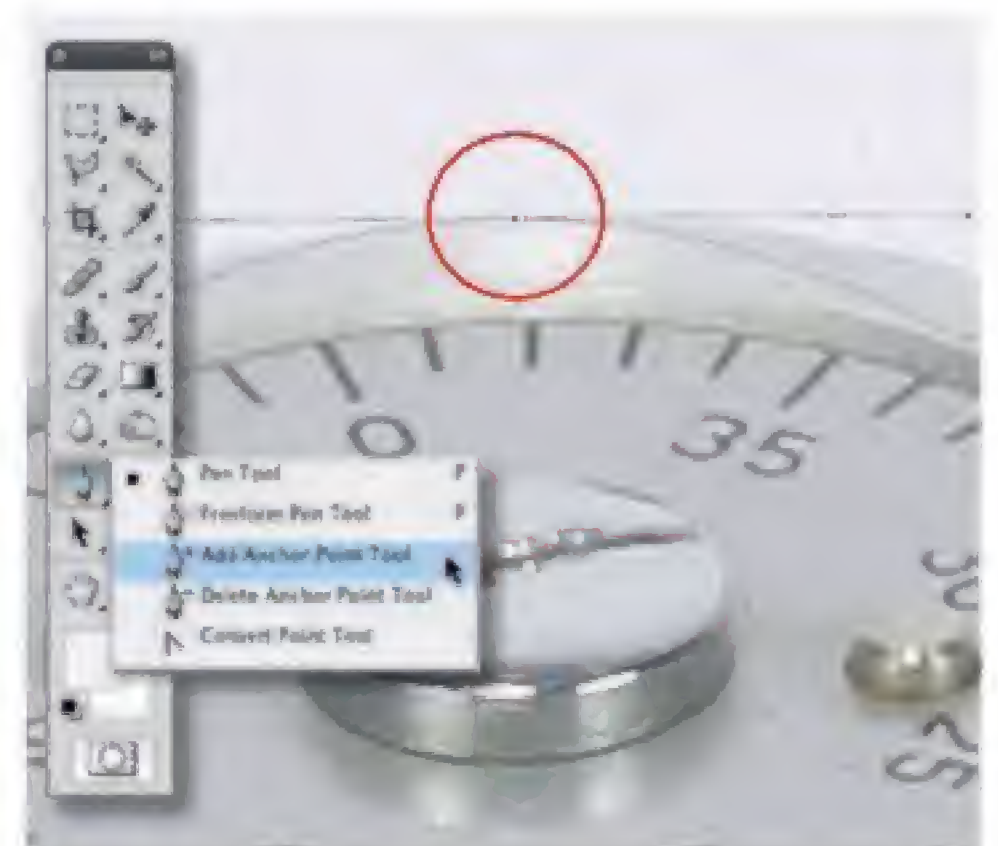
3 Move the cursor to another point along the edge of your intended selection and click to add a second anchor point – Photoshop automatically adds a line (a 'path') to join the two points together. It's a bit like creating a dot-to-dot puzzle.



4 Continue to click and add anchor points to create a path around your subject. Smaller, detailed areas will require more points to create a reasonably accurate path, while a straight line will require fewer points. You don't have to be 100% accurate at this stage, and there's no need to try to go around curved edges or corners at this point: simply place a point at either end of the curve for now, as demonstrated here with the camera's wind-on wheel.



5 Continue adding points until you have gone all the way around your subject – if you take the path back to the first anchor point you created it will 'close' the path. At this stage, note how 'rough' the path is around the flash, as well as the wind-on wheel noted above. I will resolve that next.



6 The main problem with the flash is that it has curved edges, but so far my path consists of straight lines. To curve a line, select the Add Anchor Point tool and click on the section of the path that you would like to 'bend'. A new anchor point will be added, with two small 'handles' each side of it. Ignore the handles and click and drag the anchor point – the path it is on will curve as you do so.



7 You can drag a new anchor point to manipulate not only the shape of the curve, but also its position. Add as many new points as is necessary to select your subject. You may need to add more than one along a line to describe curves with a changing radius, and you might also find that it's useful to zoom in beyond 100% to select certain areas accurately.



8 When you're happy that your path is as accurate as it can be (or as accurate as you want it to be), click on the menu icon at the top right of the Paths palette and choose Make Selection. In the Make Selection dialogue window, decide if you want to feather the selection (I usually opt for a 1-pixel feather) and whether you want your selection to be anti-aliased (recommended for smooth selections).



9 After you click OK in the Make Selection dialogue, your path will be transformed into a more familiar 'marching-ants' selection, ready to be copied and pasted into a new layer or image, or in this case, set against a plain white background.

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TO BE made a member of the Magnum Photo Agency is perhaps one of the highest honours for a photojournalist. Founded in 1947 by Henri Cartier-Bresson, Robert Capa, David Seymour and George Rodger, Magnum has spawned some of the world's greatest photographers who have produced, and continue to produce, insightful and challenging documentary, news and reportage photography.

The process of becoming a member is long, tough and shrouded in secrecy. Four photographers who have taken the plunge and embarked on this intensive process are Olivia Arthur, Peter Van Agtmael, Moises Saman and Dominic Nahr, all of whom have work on show in an exhibition tucked away in the heart of London's East End.

The exhibition was the idea of Olivia, her

Young Magnum

As an exhibition featuring images from Magnum's four newest recruits is held in London, **Gemma Padley** gains a glimpse into the work of the agency's youngest members

partner Philipp Ebeling, who co-curated the exhibition, and Peter, with the close involvement of Moises and Dominic. 'We wanted to do an exhibition centred around the work of Magnum's four newest

photographers,' says Philipp. 'We first had the idea in autumn last year and the exhibition was two months in the making.'

Olivia has 13 prints on display

From the book
Jeddah Diary by
Olivia Arthur

from her long-term project about the lives of women in Saudi Arabia, Peter has 30 images depicting the war in Iraq and the impact on American soldiers returning to the US, while photographs by Dominic and Moises, shown as a slideshow with accompanying audio such as ambient noise from street scenes, focus on recent conflicts in Libya and Egypt.

Much of the photographers' work has been in the Middle East, a tag, Philipp says, that is often loosely used to cover a range of photography in this part of the world. As such, Philipp and Olivia deliberately avoided using this as the title for the exhibition because they felt it was misleading.

'We wanted to embrace the idea of [Magnum's youngest photographers],' says Olivia. 'We work in similar areas, but the work Peter, Dominic and Moises do is very different from mine. It's nice to put on a show together.'

Philipp adds that the photographers have different motivations for creating the work they do. 'Peter has worked as a war photographer, as Dominic and Moises do, but he has moved away from "spot news reporting" to do something more authored, that looks beyond the immediate crisis point,' he says. 'Dominic and Moises take pictures of what is happening now – history in the making, and their work is classic reportage/news photography, while Olivia's

'We work in similar areas but our work is very different. It's nice to put on a show together'

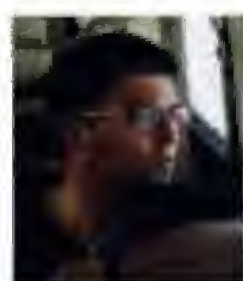
work is centred on the issues facing women today in Saudi Arabia.'

Philipp and Olivia ultimately decided which images from each photographer to feature. It was a case of finding a way to make sense of the work as an exhibition, explains Philipp. 'My role was to find a common form for all the images,' he says. 'Peter, for example, left me to choose and display the images how I saw fit, which shows an enormous amount of trust. Olivia and I made a large edit, sent this to Peter and then made a smaller edit. Within a few weeks we had arrived at what is on the wall now, bar a few minor changes.'

In the back room of the gallery, Peter's images, beautifully backlit, run across the walls akin to a strip of negatives. Each image leads seamlessly into the next, an unfolding narrative, offering glimpses into the lives of soldiers involved in the conflicts in Iraq and Afghanistan and their subsequent readjustment to life back home.

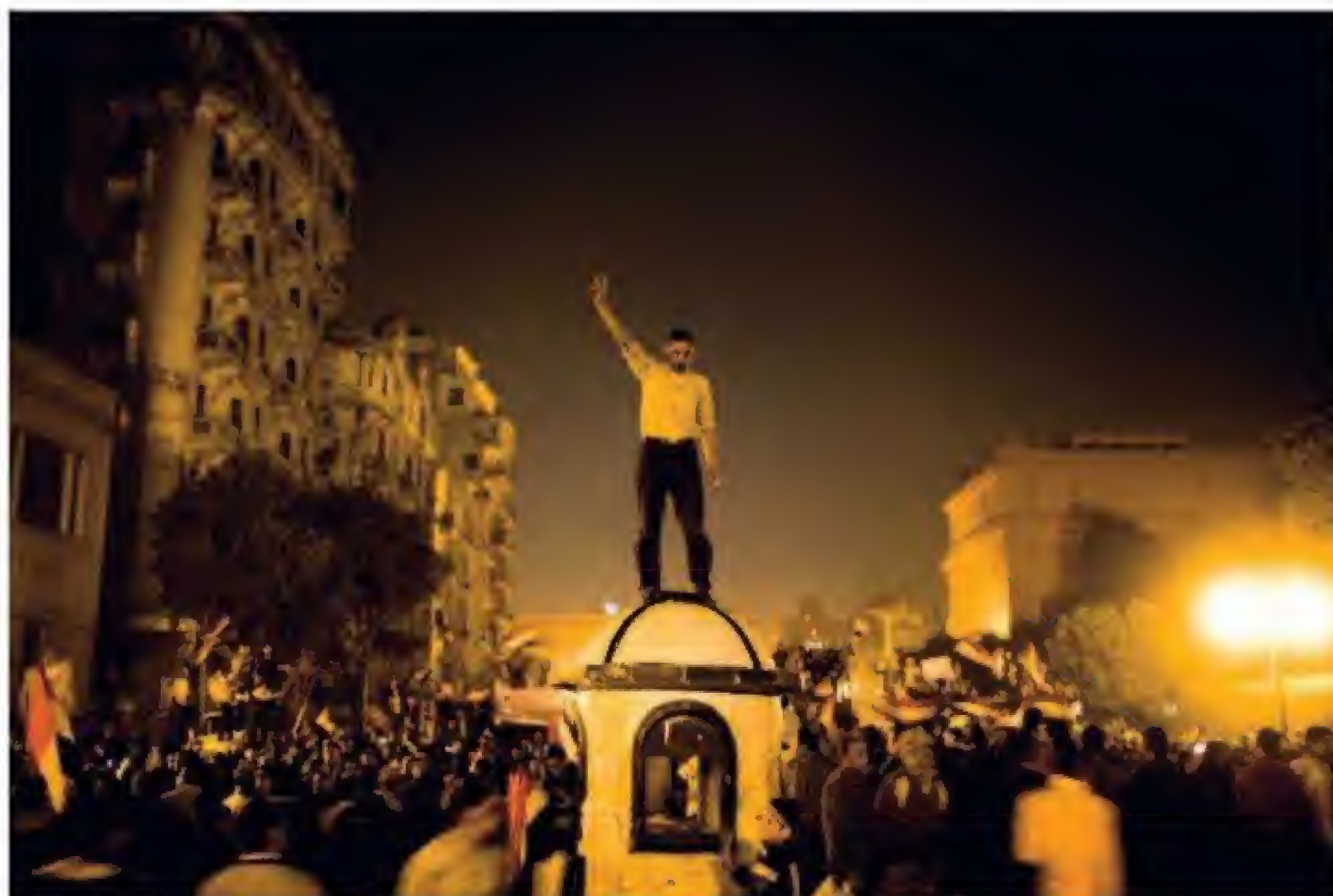
'For me, the most interesting part of working with other photographers lies in the editing of the work,' says Philipp. 'The role of a curator is like that of an editor – you choose the images and then decide how they are presented. If you work with a photographer who allows you that control, you can shape the work and add your own vision.'

Here, **Olivia Arthur**, **Moises Saman** and **Peter Van Agtmael** offer an insight into their photographic approach, and share their thoughts on photojournalism today and what being part of Magnum means to them. **Dominic Nahr** is currently on assignment in Sudan

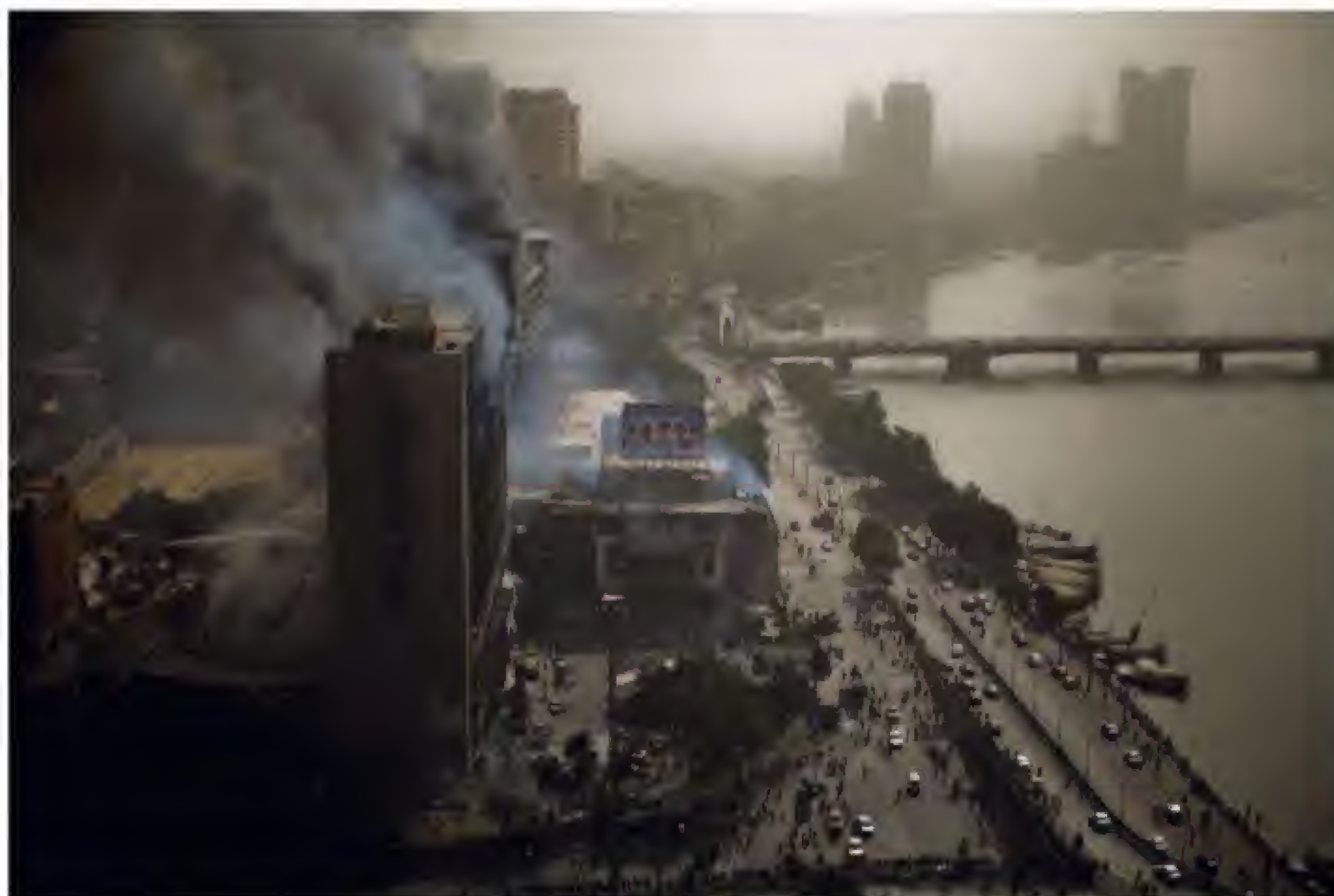


Dominic Nahr

Joined Magnum as a Nominee in 2010



Anti-Mubarak protesters in Cairo, Egypt, after hearing of President Hosni Mubarak's resignation, 2011



A fire breaks out during clashes between police and protesters in Cairo, Egypt, 2011



© OLIVIA ARTHUR/MAGNUM PHOTOS



© OLIVIA ARTHUR/MAGNUM PHOTOS

All images taken from the book *Jeddah Diary* by Olivia Arthur, a volume that consists of photographs taken in Saudi Arabia from 2009-2010

Olivia Arthur

Joined Magnum as a Nominee in 2008



'It takes a long time to become a member of Magnum,' says Olivia. 'All four of us

are still in the process. You start as a Nominee and then after two years you can apply to become an Associate. Peter and I became associates second time around; next year we can apply to become Members. There is definitely a kind of camaraderie, especially with Peter and I as we're at the same stage in the membership process. Dominic and Moises are two years behind us.

'Because there are so many different types of photographers at Magnum, it's about finding where you fit within this. The photographers who aren't in yet have a bond because they're in the same boat. It can be stressful coming into this environment and there is a lot of pressure. The process can start to dominate, so it's good to get your head down and keep doing what you're doing. Being part of this process can either

make you very insecure or very confident – arrogant even. Neither of these things is helpful so you have to find a middle ground.

'As there is a voting process some members are inevitably going to vote against you, so you have to believe in what you're doing and be really together with your ideas, but there are moments when you think you should be doing something else. The four of us don't see each other all that often, but when we do meet up we talk about what [the process entails]. Any of us could be out at any time so you have to know that you're doing it for yourself and not in order to get into Magnum. It is a huge privilege to be part of Magnum – it's the agency that everyone grows up admiring. It's a great support network.

'I see myself in the "slower" end of journalism, as I like to spend time getting to know my subjects. I'm not a street photographer and many of my pictures are taken within people's homes. However, I'm still interested in the stories and the news element so I would



© OLIVIA ARTHUR/MAGNUM PHOTOS

definitely class myself at the 'journalist' rather than the 'artistic' end of the spectrum.

'I think photojournalism is in a really healthy, interesting place. There is an enormous range of approaches to storytelling and there are loads of photographers who are doing interesting things. You can't just wander around the world with a camera and show people what's happening – you have to tell them something. This pushes you to tell stories in a more interesting, thoughtful way. You have to have your take on what's going on – to tell your own stories in your own way.'

'I would class myself at the "journalism" rather than the "artistic" end of the spectrum'



© MOISES SAMAN/MAGNUM PHOTOS

Fireworks at a pro-Gaddafi celebration staged for foreign journalists, Libya, 2011

'I was attracted to the fact that being a photojournalist gave me an excuse to be witness to history'

Moises Saman

Joined Magnum as a Nominee in 2010



As a member of the official 'invited' press by the Libyan regime in February–April last year, Moises

was one of the journalists and photographers confined to the Rixos Hotel in Tripoli. He was in Libya working on assignment for *The New York Times*. Government 'minders' controlled what he and other foreign photographers could shoot. Foreign journalists and photographers became propaganda tools used by the Gaddafi regime.

Moises' response while confined in the hotel was to photograph images of the rolling news shown on the state television channels, which is itself propaganda. Moises travels between Afghanistan, Iraq and other Middle Eastern countries.

'I became interested in photography while studying

sociology at California State University,' says Moises. 'During my last year in university, in 1998, I took a journalism class that involved working for the university newspaper – that is how I started taking photographs. At first I was attracted to the adventure aspect of photojournalism, and the fact that being a photojournalist gave me an excuse to be witness to history.'

'While working as a newspaper photographer, I became friends with several Magnum photographers, and at one point a couple of them encouraged me to apply. I wanted to become a member of Magnum because of its history and tradition, as well as the diversity of its members. For me, it was the only place where I felt it was still possible to grow as a photographer within the framework of an agency.'

'Being part of Magnum means being part of photographic history,



© MOISES SAMAN/MAGNUM PHOTOS

A policeman being airlifted by a Medevac helicopter, Afghanistan, 2010

while at the same time being conscious of the responsibilities, such as integrity and excellence that are inherent in being a Magnum photographer. My aim is always to make the work personal – to find the moments that bond us [as people] together, even in the face of war and crisis. I find that conveying emotion through my pictures rather than information is more effective at creating that bond with the viewer.

'In our current YouTube and Twitter generation, I think it is

even more important to have a personal way of telling the story and be able to create more depth and context that goes beyond the fast-paced news cycle. In a way, I think photographers do have to work even harder now than ever before to secure the work and cover stories in the way they want. The traditional editorial outlet keeps shrinking and the number of photographers seems to be increasing by the day, so inevitably there is going to be more competition.'



© PETER VAN AGTMAEL/MAGNUM PHOTOS

War widow Rosie Ricketts and her son Aiden at home in Mississippi before her husband's funeral, 2010

Peter Van Agtmael

Joined Magnum as a Nominee in 2008



When not shooting in Afghanistan and Iraq, Peter has photographed the impact of these wars at home in America, documenting the recovery process of wounded soldiers and the lives of the families of those who died. He has also photographed extensively in Africa and China, and covered the Asian Tsunami in 2005.

'I got into photography while studying at Yale University,' says Peter. 'I was studying history, but felt detached from the past. The world was changing rapidly and I wanted to be witness to it, though some would argue that human nature is cyclical and I could learn as much from interpreting the past as

experiencing the present. However, I felt more from what I was seeing than what I was reading, so I decided to become a photographer.

'I applied to Magnum in 2008 and was accepted as a Nominee. I wanted to become a member of Magnum after I saw the Magnum book, *Degrees*. This was my first inspiration in photography and was what sparked my ambition to one day be part of the agency.

'Being part of Magnum gives me the freedom to be myself. I try to make pictures that are consistent and together reflect a broad, complex and ambiguous emotional range. The [photography] industry appears to be shrinking, but there are many ways to make money; producing my own work is



© PETER VAN AGTMAEL/MAGNUM PHOTOS

A unit of the 82nd Airborne Division after the Haiti earthquake, 2010

ultimately most important to me.

'One of the most challenging aspects of being a photojournalist is being away so much. But it's also the best part. It's difficult to

say what my most memorable assignment is, but I frequently feel inspired by the vast range of experiences that photography confronts me with.'

To see more images by the photographers, visit www.magnum.com. To buy a copy of Olivia's book, *Jeddah Diary*, or one of 1,000 copies of a newspaper-style publication featuring the work of the four photographers, visit www.fishbar.ph. The exhibition, **Unknown Quantities**, runs until 25 May at Fishbar, 176 Dalston Lane, London E8 1NG. Tel: 0207 241 6340. Open Wed-Sun 11am-7pm. Admission free

1



Washed Up

1 Justin has used this driftwood to create a captivating foreground subject
Canon EOS 50D, 10-20mm, 0.8sec
at f/8, ISO 100, 0.6 ND grad

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2



3



The colours in this picture are wonderful, and really deliver that winter sunset feel. The drama of the sky works nicely with the peace and tranquillity of the foreground – all those sheep staring in the same direction. That the snow is nearly neutral, but with a light tone, balances the composition well. It's one of those pictures that tells you just what it's like to be there – *Damien Demolder, Editor*

Justin Minns Suffolk

Justin received his first 'half-decent' camera for Christmas in 2006 as a result of his desire to take more creative images on his holidays. His favourite subjects to shoot are coastal landscapes, although he has recently found that he has a flair for wildlife imagery. Justin says he doesn't have a favourite location, but loves being on the beach at dawn.

Winter Glow

2 Justin had to act quickly to get this shot before the light changed and the sheep changed their position

Canon EOS 30D, 70-200mm, 1/320sec at f/4, ISO 100

Daybreak

3 The silky water and textured sand have combined to make this a visually arresting coastal image

Canon EOS 50D, 10-20mm, 25secs at f/16, ISO 100, ND grad

EDITOR'S CHOICE

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Your pictures in print



Matthew Pugh London

Matthew was first introduced to photography three years ago by his girlfriend. He found that combining his image making with his work in mental health led him to the genre of urban exploration. Photographing within areas such as derelict buildings became something of an addiction and he has since found his images featured on various websites as well as on the jacket of a novel. Visit www.redbubble.com/people/matthewapugh and www.billieandmattphotography.blogspot.co.uk to see more of his pictures.





Hood

1 The stark light, imposing figure and detail in the decaying walls make for a very gritty image
Sony Alpha 580, 11-16mm, 1/10sec at f/2.8, monopod

Window Light

2 This simple but interesting shot makes great use of the window light
Sony Alpha 580, 11-16mm, 1/30sec f/2.8, ISO 200

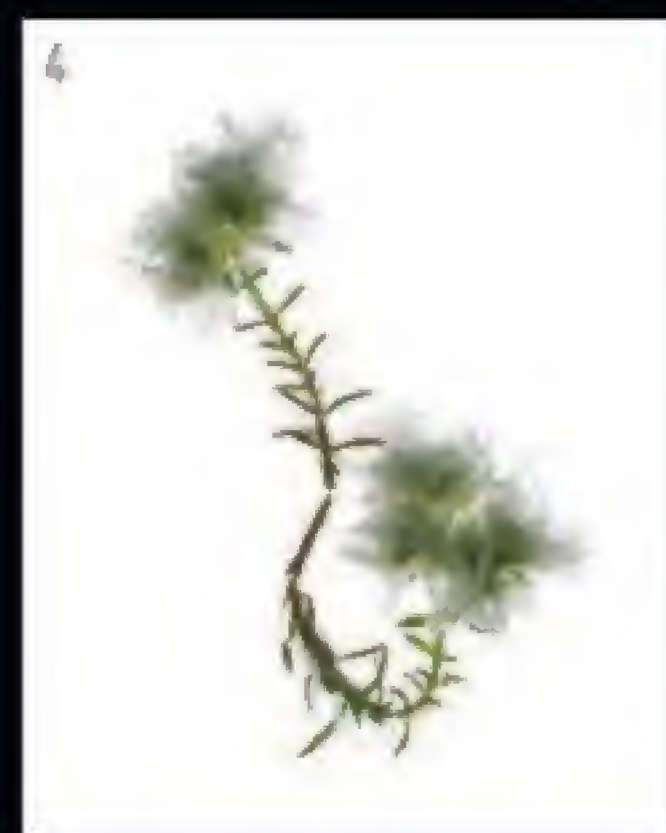
Interior

3 The windows and the pools of light work together to create a balanced image
Sony Alpha 580, 11-16mm, 1/80sec at f/2.8, ISO 100

Birds

4 The three birds in the top third of the image give this shot an atmosphere and a point of interest
Sony Alpha 580, 11-16mm, 1/160sec at f/6.3, ISO 100

Your pictures in print



Val Maillard Vale of Glamorgan

Val started taking photographs around the mid-1980s and describes herself as largely self-taught. While she had previous experience with painting and drawing, photography was a new medium that she took to with enthusiasm. Her favourite subjects are wildflowers. All the images here have been scanned rather than photographed from wildflowers collected in Spain. 'The scanner makes images that are a little cruder than any camera might produce, but it gives a painterly quality to the flowers,' she says. Val also enjoys shooting insects, industrial locations and what she describes as 'quirky' images. In the future, she would like to continue improving her skills and eventually earn a little money from her photography.

Opium poppy

1 The translucent petals of this flower lend the image a delicate feel
Epson Perfection V700 Photo scanner, 600dpi

Nonea Pulla

2 Val shows a newly flowering specimen with an older one here
Epson Perfection V700 Photo scanner, 600dpi

Spanish rusty foxglove

3 Val has cut away half the flower to reveal the stigma and stamens
Epson Perfection V700 Photo scanner, 600dpi

Paronychia Capitata

3 This is a tough sprawling plants that scrambles over dry rocky places
Epson Perfection V700 Photo scanner, 600dpi

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World in motion

Michael Freeman explores the pitfalls of motion blur and looks at how the technique can be applied creatively

THE SALE of Instagram to Google in April reminded me why I was really writing this article, even though it may seem at first glance unrelated. Instagram, a photo-sharing site, achieved huge and rapid success by offering a wide range of ways to process images in a retro way. By success, I mean 30 million subscribers, which means that they all, maybe you among them, were taken with the idea of a retro look. It's a misuse of the word, of course, and is less retro than distressed, cross-processed, faded, flared and so on.

What this has to do with slo-mo photography, or motion blur, is that the chief impression of the photograph is not really the content, or even the framing and composition, but the technique. Like it or not, and I'm not sure that I do, the first impression almost everyone takes away from the pictures on these pages is the blur: 'That shot with the blurred Japanese priests', or 'that streaked bird or whatever it was'. This should be an warning, as image techniques that stand out may well have an instant appeal, but use them repeatedly and they can become pretty tiresome. It's the surfeit syndrome – shot occasionally and for a reason, effects like motion blur can be refreshing and even stimulating, but when they start to flood the internet the freshness gets lost.

Motion blur started life as a problem. Early emulsions were slow, and if the light wasn't bright, the necessary shutter speed was less than needed to stop even normal action, like people walking. The default ideal in photography has always been a sharp, clear image, no doubt because camera mechanics, film chemistry and finally sensor electronics have tended to root photography in technology. This photo technology drove the idea that motion was something to be stopped and caught in a frozen way that generally delighted the audience. Freezing motion was a goal in itself. As a result, breaking away from this kind of 'correctness' has often been a creative challenge.

'Shot occasionally, effects like motion blur can be refreshing and even stimulating'



ONE TECHNIQUE that is completely experimental and uncertain, and with a high failure rate, is to move the camera randomly during a long exposure. The example above was taken

with a 400mm telephoto lens across from the Bank of England in London. The subject is only just discernible: two traditionally top-hatted City brokers. Shot at 1sec at f/22, Kodachrome 64.



FOREGROUND MOTION

BLURRING elements other than the main subject can be effective. On a bottle inspection line in a Coca-Cola plant in Khartoum, Sudan, I wanted to get away from the standard clear

style of commercial industrial photography and concentrated on this woman's face (above), whose gaze interested me. Intentionally not correcting for the fluorescent green cast, I positioned the

camera on the other side of the line and shot several frames so the streaking highlights on the bottles left a gap for her face. Shot at 1/20sec at f/4, ISO 320 with a 300mm lens.

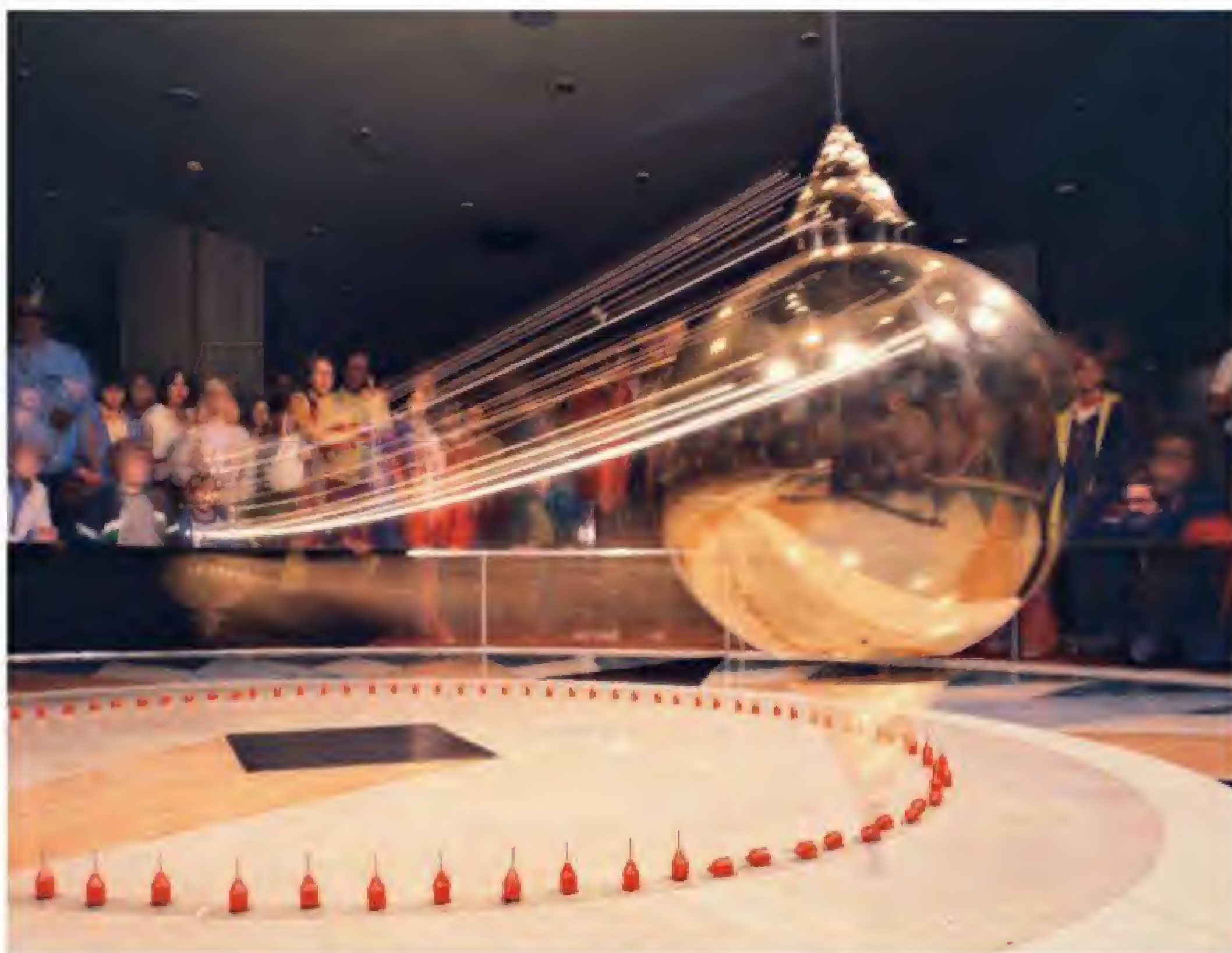
When film sensitivity improved and lenses became faster, what used to be accepted as unavoidable became solvable. Go back a few decades in photography and you'll see that with the odd and outstanding exception of blur being used deliberately and strongly for graphic effect, almost all photographs showed movement captured sharply. It was widely agreed that there was a 'right' minimum shutter speed for every kind of action – a car driving across the frame at a certain distance, a horse galloping towards you, a just-kicked football. So most photographers religiously chose that shutter speed, along with the ISO speed that allowed it, and most picture editors chose the sharp results.

However, among the majority following 'sharp-as-they-ought-to-be' was a minority of experimenters, such as Man Ray in the 1930s, and Ernst Haas in the 1960s with Kodachrome colour film, who took the lucky accident of an originally unintended effect – they recognised something interesting in an image that didn't conform to technical purity. And when zoom lenses hit the market in




REAR CURTAIN FLASH, REPEATED

THIS is our old friend, or at least it is for those who like on-camera flash. You balance the flash output to the ambient light – in this case a slightly tricky situation indoors of the old-fashioned sport of real tennis – so that both contribute about the same amount of lighting. Part of the technique is trial and error, and the idea is that the flash 'closes off' the movement that the motion blur in ambient light began. In this case, the anatomy of a stroke in the ancient game of real tennis is caught by using a rapidly repeating strobe. The blur that adds the sense of movement to the frozen steps comes from ambient light and a 1/5sec exposure.



‘Photography has a few unique graphic qualities that set it apart from painting and illustration’



In the 1960s, there appeared racked-zoom images with the subject streaking out towards the viewer – something I haven’t seen recently (but no, please don’t start that again). Photography, like any art, has a strong tradition of playing with the mechanics of the medium to see what happens – and to see if it appeals. A controlled dose of slow shutter speed produces results the eye cannot see by itself, which is intriguing. Photography has a few unique graphic qualities that set it apart from painting and illustration, and one of them is motion blur. It has a very particular way of smearing parts of an image, and so is quite ‘pure’ to the medium – hence the fascination.

What has happened now, however, is that motion blur has become accepted as a normal feature of photography. With photography so democratic, people have simply become familiar with why and how it happens. In fact, it has joined Instagram and high dynamic range (HDR) as part of the greater ‘different is normal’ movement.

I’m not going to take sides in this debate, but what it does mean is that if you are going to shoot motion blur, it’s best to do it skilfully, and with a reason. Skill and judgement are important because the degree of streaking, and how this interacts with the background, determines the result, which can be very different indeed from shot to shot.

At the short end, so to speak, there’s an issue of acceptability, because a little motion blur can simply look like a mistake –

TELLING THE STORY

THIS view of the Foucault pendulum in Washington DC’s National Museum of American History was planned to show the giant arc of the pendulum, swinging from its 52ft cable. Using a 4x5 view camera, which needs more light for equivalent images than full frame, I gave the image three in-camera exposures, one after another. The

first two were relatively short, being $\frac{1}{4}$ sec at f/8, and timed for when the brass sphere was near end of its arc. The lens was then reset to f/32 and a $2\frac{1}{2}$ sec exposure was given, timed for the length of the swing in between these two points. Hard spotlights reflected in the brass sphere create the necessary streaking. Shot at ISO 50 (Type B sheet film).

EPHEMERAL AND GHOSTLY

THE WHITE-CLOAKED figures of Shinto priests at morning prayers, at the Itsukushima Shrine on the Japanese island of Miyajima, seemed to lend themselves to an ethereal treatment as they glided among the orange pillars of the shrine. Like many religions, Shintoism embodies the concept of impermanence, which I thought would be good to capture in some way, and shooting the scene with a long lens – 300mm – at 1sec was guaranteed to give a ghostly effect. White against dark, as in the gull image (right), works particularly strongly and clearly with extended motion blur.



and often is. At the long end, with streaking crossing a large part of the frame, the image may look too far from a photograph for taste – and taste is never far away from any talk about motion blur. Just as some people accept it uncritically as expressive, so others will never give it any credit in photography.

Personally, I think when it's used sparingly it can be striking and effective. I've probably done it and been able to make it work about a couple of dozen times in my life, and that seems about right to me. But when you get inside the technique, it's intricate. This shutter speed applied to this subject at a certain distance produces one effect, while slightly longer gives a very different impression. And in the end, you have only your judgement as to whether such a shot works, which is dangerous because it's tempting to say, 'That's good,' because you don't want to admit that it could have been better.

In the examples on these pages I've tried to separate out some of the many differences, between extreme and slight, movement against stillness, everything moving, and the hard-to-pin-down impressions that streaking leaves in the viewer. Behind all of this, though, is the idea that motion-blur streaking should have a purpose. Maybe this is just me, but even if you choose an image after the event, happy with a lucky accident, I can't help feeling that it works best, like all photography, if and when there's a reason for it. **AP**



THE EDGE OF READABILITY

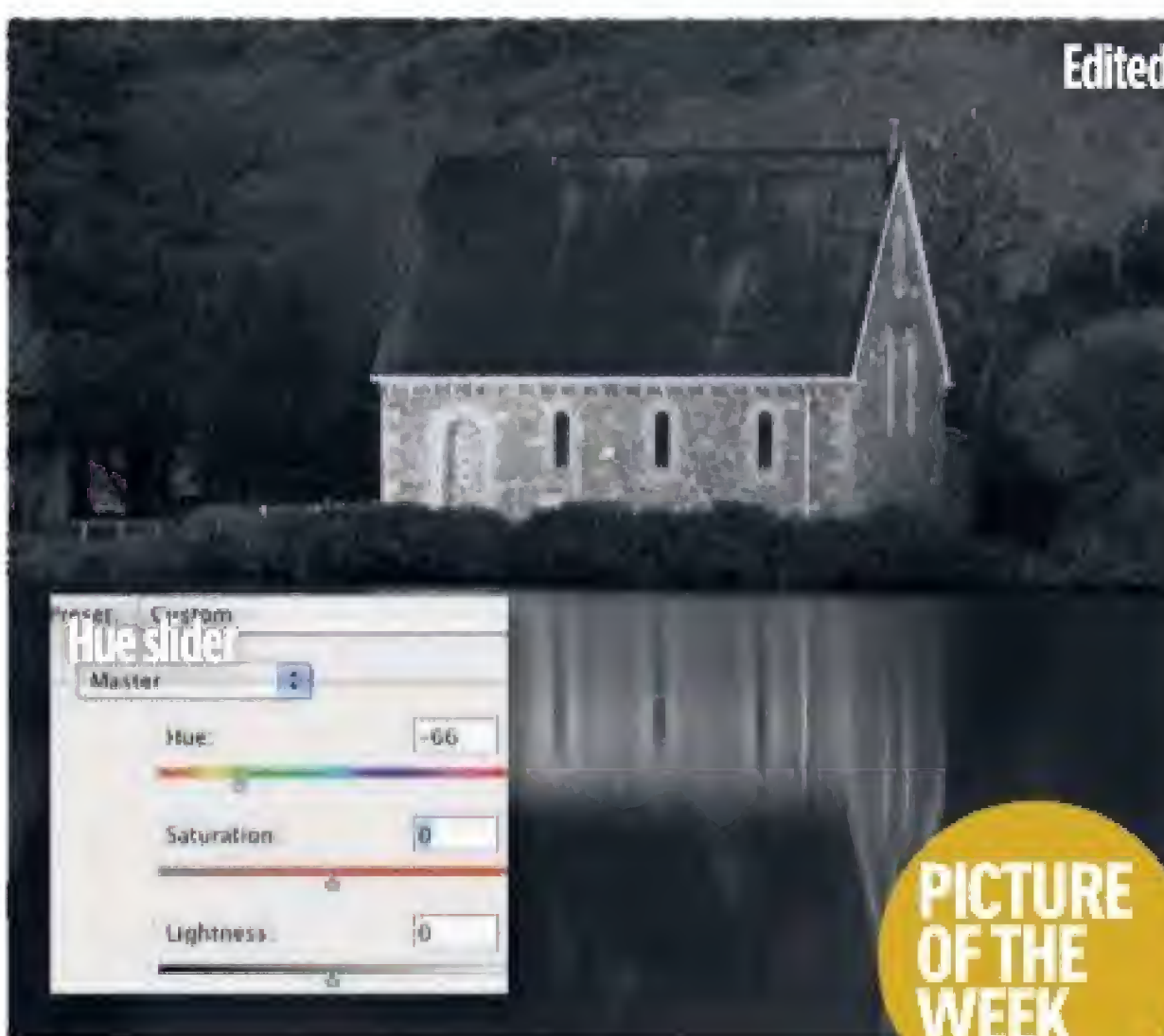
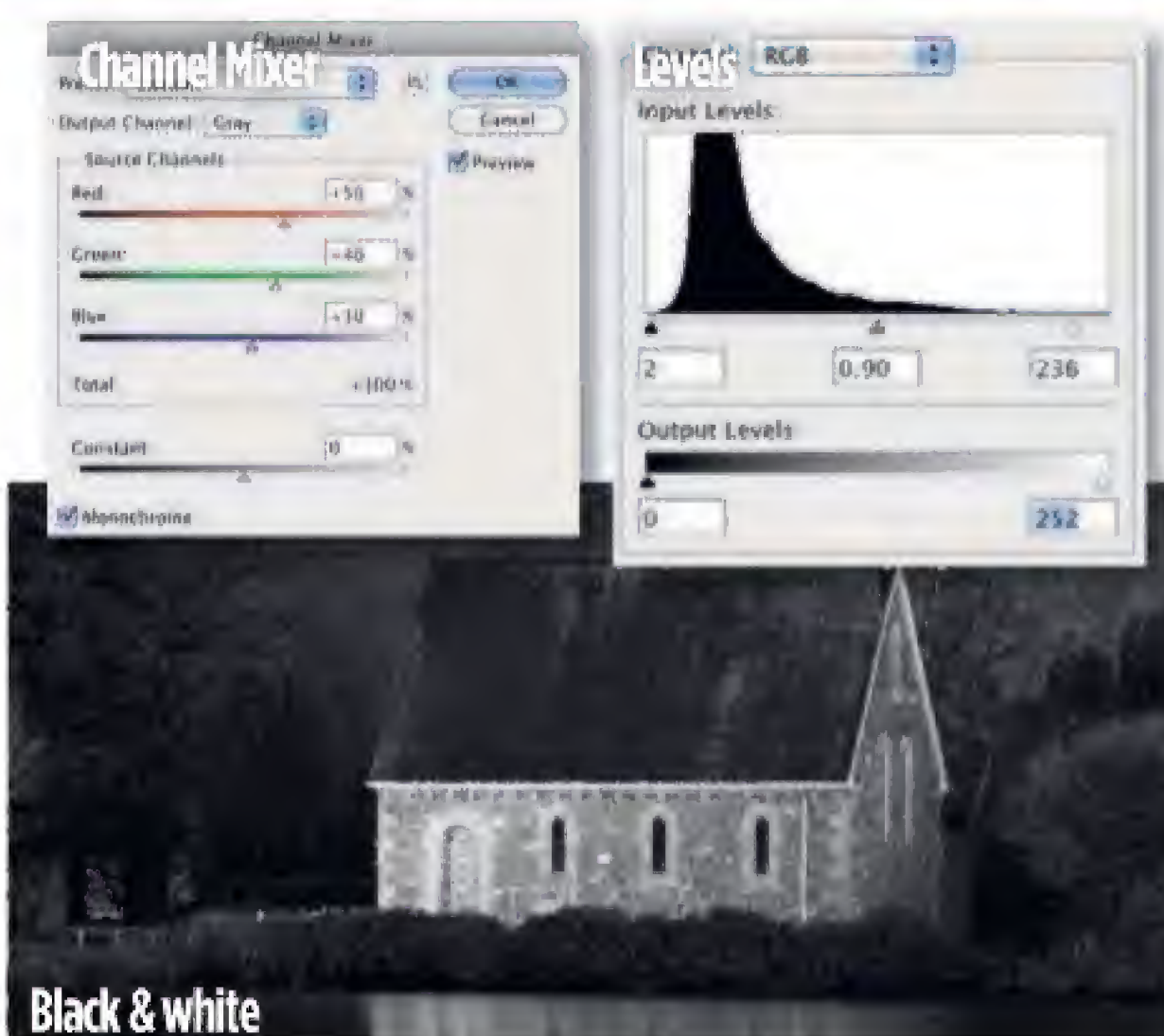
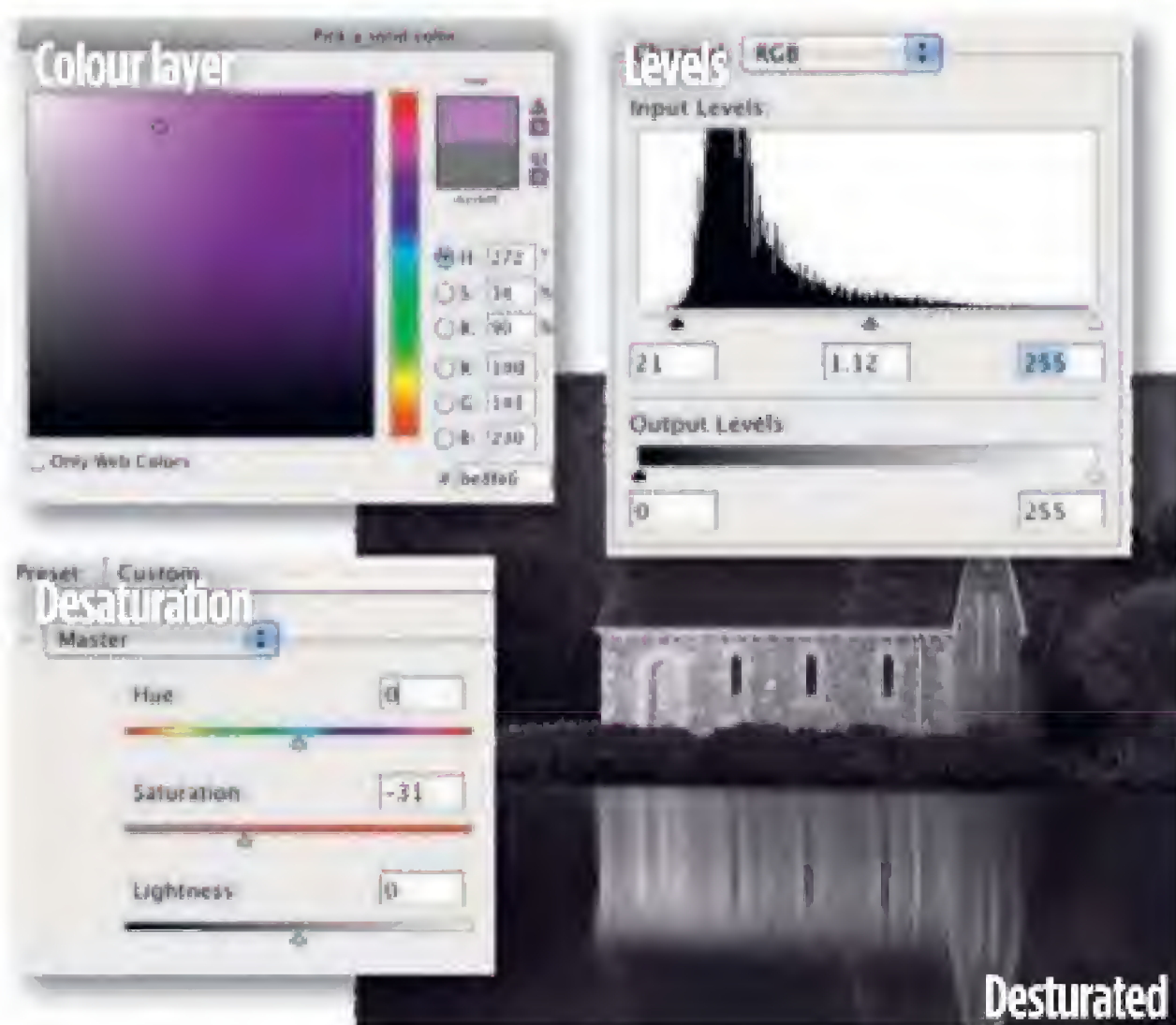
THE LIMITS to extended blur with distinctly long exposures are not technical but perceptual. The subject above is a bullfight in Colombia, photographed at 1/2sec and f/32 at ISO 64 with a 400mm lens. It relies heavily on the outline of the bull, seen side-on, and the characteristic red barricades to be understandable.

NEW SHAPES

THE WINGS of a gull beat out a shape invisible to the naked eye, like a waveform. In a similar way to the image of the large pendulum (see left), movement recorded over time, in this case 1sec at f/32, slows movement down to a single shape that is spread out across the image. The shot was panned, using a 400mm telephoto lens, and was naturally an experiment as I could only guess what the result might look like. The uncertainty of the outcome can be a part of the attraction of shooting slow-motion images – discovery is always more interesting than certainty – but you have to be prepared for a high proportion of rejects.

AP Appraisal

Expert advice, help and tips from AP Editor Damien Demolder



Gougane Barra, Co Cork, Ireland Colin Bradley

Pentax K-7, 50-135mm, 8secs at f/11, ISO 100

I DON'T know whether these colours are real or not. The main point for me is that they don't look real, and viewers won't believe them. The other point is that the bright orange patch on the rear of the church doesn't go with the cool cyan/blue on the front, so we end up with a colour clash. This is a shame, because Colin has produced a nice composition.

I decided that we'd be better off without any colour, so I've used the Channel Mixer, with a bias towards red and green, to make the scene black & white. Using Levels, I've deepened the blacks, darkened the midtones and increased the highlights, while tempering them by making the brightest tonal value allowable 252. In this scene we want the building to stand out,

and I wanted to demonstrate the texture of the stonework and the contrast between the roof and the fascias.

I thought this picture might look nice with a platinum-style tone over the top. I used a colour layer to do this as it also softens the shadows and calms the highlights, but while still retaining the ability to make the building stand out. I picked a light purple, with the layer opacity set to 10%. Once the layers were merged, I drew in the shadows again in Levels and desaturated the colour to make

the effect more subtle. Once you have a colour tone applied to a black & white image, it is easy to play about using the Hue slider to try out different colour tones. In the end, I settled on a cool tone that looks the opposite of what I initially chose, but I think it suits the scene much better.

Colin's efforts to keep the building upright by mounting the camera straight and the careful exposure have created an impressive stately image, and for that he wins my picture of the week award.



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Muriwai beach, Auckland, New Zealand

Chris Gin

Canon EOS 7D, 10-20mm, 1/10sec at f/11, ISO 100

THIS is a dramatic scene, with the water crashing around in the gully and sun burning its way through the horizon. It looks like a page from Greek mythology. And I'd say Chris did well not to get a good soaking.

While the action is spectacular, we also have lots of space to look into that allows

our mind to wander off the point of the picture. There's lots of sky we don't need and the rocks on the far left add nothing that is not already said by those nearer the middle of the frame. And despite all the drama, the contrast levels are a little flat. I've added a little boost using Levels



The 6:8 crop helps the viewer concentrate on the main areas of interest

and then applied a squarer 6:8 proportion crop to help us concentrate on the areas of interest. I've darkened the edges, too, to direct the eye into the gully and the maelstrom of water that leads us into the image and takes us right up to the horizon and that bursting sun.

The colours in this version are a little too powerful, but it's impossible to correct them effectively. It really is a case of getting them right in the first place.



Lake and mountains

Chris Coetzer

Canon EOS 50D, 18-135mm, f/22, ISO 100

DEPENDING on the area in which you work, a photograph does not have to be an accurate representation of reality. It does, though, have to appear to be. While Chris has delivered an eye-catching and dramatic scene, it just doesn't look real. Those colours are too saturated, and the blue of the sky is brimming with reds and magenta

as though we are on Mars. It is obviously a pretty amazing place, and I think it needs to be allowed to speak for itself rather than through technique that draws us away from the facts.

I can't fix the colour here, but I can show you the tones by switching to black & white. I used a green-heavy conversion in Channel Mixer, and then adjusted the midtones to account for the darkening. The mono version is probably more representative of reality, but I've not been able to create clean tonal graduations as the tones have been broken by the added saturation.



Tones broken by added saturation



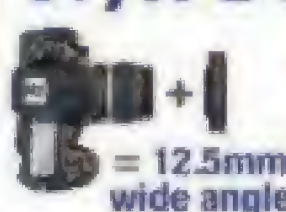
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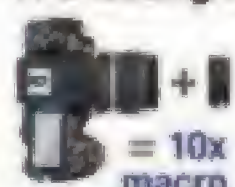


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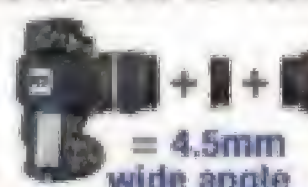
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AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**

Polaroid Flip Mount Flash Bracket For DSLRs Around £20

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POLAROID'S Flip Mount Flash Bracket provides a simple and secure way to mount Speedlite-type flashguns off-camera and away from the usual hotshoe position. Photographers wanting to use flashguns in this way need to use an off-camera shoe cord or extension sync lead that are not provided with this bracket.

Taking the flash off the camera and experimenting with different angles and positions is a great way to vary lighting effects. Polaroid's bracket simplifies this, with harsh shadows reduced or eliminated with relative ease. Redeye is another problem that can be avoided by taking the flash source away from the direct axis of the lens.

I tested the Polaroid bracket at a cycling event with a Canon EOS-1Ds Mark III and found the substantial metal construction supported the camera well with good balance, while the ergonomic foam grip was comfortable after several hours' use.

I would advise keeping a crosshead screwdriver and suitable Allen key in your kit if you are using this on a regular basis as the flip mount needs adjusting from time to time, although the knurled locking nut does hold the flashgun very tightly.

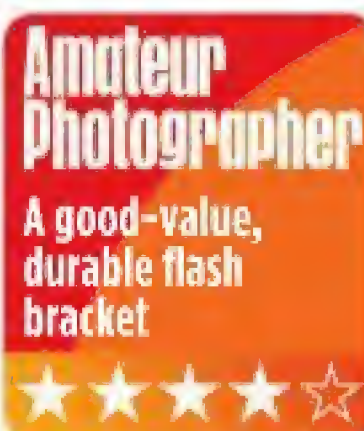
The quality of lighting achieved using this bracket is a marked improvement over standard hotshoe mounting and an economical upgrade for on-camera flash users.

Andrew Sydenham



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Loweepro Flipside 500 AW backpack £149.99

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LOWEPRO has expanded its well-established Flipside range by introducing the 500 AW, the largest backpack in the line-up. The bag is dominated by its main compartment, which measures 28x18.5x48cm and is accessed solely from the rear of the bag, keeping kit secure inside. The zip to this compartment glides around without sticking, and inside there is space for a pro DSLR body with large telephoto lens attached, and up to eight extra customisable sections to store extra mid-sized lenses, camera bodies and flashguns. Importantly, this main compartment is well padded. The front compartment and the back of the bag have smaller pockets for other accessories, including dedicated memory card pockets and a slot for a tablet device.

Fully loaded, the Flipside 500 AW is comfortable for a couple of hours, while obviously a lighter load can be carried for longer periods. The rear of the bag, waist belt and shoulder straps are lined with mesh, so the wearer can stay cool in hot weather.

Access to kit, by placing the bag front side down on the floor, is a little slow due to the design of the bag. However, by keeping the hip belt fastened, the bag can be swung around at waist height with its base rested on your thigh. This is a very handy way to change kit without needing to crouch down. Furthermore, for access to the front pocket, the bag stands upright without tipping. A tripod holder on the rear of the bag is secure, and a raincover folds out from the underside.

Tim Coleman



FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Adobe Photoshop CS6

We look at the latest version of the software, featuring a redesigned user interface, and new content-aware mode and video-editing tools.

AP 26 May

Sony Cyber-shot DSC-HX20V

Sony's travel-zoom compact camera features a 20x optical zoom, 18.2-million-pixel sensor and 1080p video recording.

AP 2 June

Canon EOS 5D Mark I, II & III

We test all three versions of the Canon EOS 5D and find out exactly how the cameras differ.

AP 2 June

Nikon D3200

The pixel race heats up once again. Nikon's entry-level DSLR has a 24.2-million-pixel sensor and Expeed 3 processor, yet costs less than £600.

AP 9 June

Samsung NX20

With a swivel screen and a 20.3-million-pixel sensor, Samsung's latest compact system camera may offer the Sony NEX-7 some healthy competition.

AP 23 June

WIN

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* INTERNET-ONLY COMPETITION



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The GF5 is compatible with the very latest SDHC UHS-1 cards. These SD cards are currently the fastest available, and despite being on the market for more than a year, there is still only a handful of cameras that can take full advantage of their maximum read and write speeds.

Reacting to the popularity of camera effects used in smartphones, Panasonic has more than doubled the number of in-camera effects from six to 14. Among these settings are high dynamic, cross process, dynamic monochrome, retro, expressive and star filter, as well as the now standard toy camera and miniature effect. These settings are a clear indication that the GF5 is aimed at the same market as the GF3 – those who want more control and better quality than is possible with most compact cameras and smartphones, but who may be put off by the bulk and perceived complexity of a DSLR.

With the entry-level user in mind, there is also a new scene guide mode. Similar to those we have seen on DSLRs, shooting in this mode not only selects a series of predetermined settings, but it also guides you through the process of shooting the best image possible. For example, when shooting a portrait it will advise the photographer to 'fill the frame with the upper half of the subject's body' and to use a 'bright', telephoto lens. Although the scene guide mode isn't as intuitive as using the equivalent mode in Nikon's new D3200, it should be of use to the entry-level user.

First-time users aren't the only people catered for. Video is now a staple of every new camera, and the GF5 has seen some improvements in this area. I will look at this in more detail later.

AT A GLANCE

- 12.1-million-pixel, live CMOS sensor
- ISO 160-12,800 (extended)
- 3in TFT LCD with 920,000 dots
- 1080i full HD video, with MP4 and AVCHD
- Street price around £500 with 14-42mm kit lens, around £620 with 14-42mm f/3.5-5.6 G X PZ Vario power zoom

Panasonic Lumix DMC-GF5

Panasonic's Lumix DMC-GF3 is less than a year old, but has already been replaced by the **GF5**. How much better is the new 12.1-million-pixel micro four thirds camera? We find out

Richard Sibley
Technical writer



THERE was a time when system cameras were replaced or upgraded every two years, or perhaps every 18 months. However, the introduction of compact system cameras has speeded up this process and now yearly upgrades seem to be the norm. Even so, it still came as a surprise when last month Panasonic chose to announce the Lumix DMC-GF5 as the replacement for the DMC-GF3. Since the GF3 was only launched in June 2011, that's a mere ten months between upgrades.

Although the cameras share largely the same specification, the GF5 carries some very worthwhile improvements. However, with the GF3 and 14-42mm lens currently on sale for as little as £199 (including £50

cashback from Panasonic), are the changes enough to justify buying the new model with equivalent lens for a street price of around £500?

FEATURES

Although the specification of the Panasonic Lumix DMC-GF5's sensor is based on the same 12.1-million-pixel live MOS sensor as the GF3, Panasonic states that improvements have been made to the sensor to enhance low-light performance. Also improving image quality is an enhanced Venus image processing engine and new Multi-process Noise Reduction (MNR). These improvements have led to an increase in sensitivity from ISO 6400 in the GF3 to ISO 12,800 in the GF5.

A much-needed boost has also been given to the resolution of the 3in screen. This is just 460,000 dots in the GF3, but the GF5 raises this resolution to the same level as its peers, with 920,000 dots.

BUILD AND HANDLING

Although the body of the Panasonic Lumix DMC-GF5 is largely the



'Although the GF5 isn't reliant on its touchscreen, it does help you change some settings more quickly'

← same as that of the GF3, there is one significant improvement – the camera's handgrip. The shape of the handgrip is the same, but it is now covered in textured rubber. Not only does the texture add grip, but the addition of the rubber also adds girth, making it far better to hold.

The only other addition is a single display button on the rear of the camera. This button switches through the various displays that can be presented on the rear of the camera, from a screen that shows no information to one that has more information than you know what to do with.

Like other Panasonic micro four thirds system cameras, the GF5 uses a touchscreen, and I found this screen easy to navigate and responsive to use. To stop the touchscreen from being permanently littered with virtual buttons, Panasonic has placed a tab on the right of the screen. When this is pressed, a sub-menu is revealed with four buttons, two of which are assignable function buttons.

Nearly all the settings that you would want to change when shooting can be found by pressing the GF5's Quick Menu button. If you require more settings than are in the default Quick Menu, it is possible to add or remove items via the touchscreen.

Although the GF5 isn't reliant on its touchscreen, it does help you change some settings more quickly. Personally, I would rather have seen a couple of extra physical function buttons, but a touchscreen is a great way to allow direct access while keeping the camera small.

8/10

AUTOFOCUS

One area where touchscreens are particularly useful is when focusing. I found that using the screen on the GF5 for autofocus was especially intuitive. Simply touching it at the point you wish to focus kicks the AF into life. This was very handy with landscapes, as I was able to compose the scene and then touch to focus, rather than having to use the directional controls to change the AF point.

Also impressive is the speed of the contrast AF system. Panasonic claims 0.09sec under certain conditions, which would make it the fastest in the world. Obviously, this is hard to measure, but what I can confirm is that in good light the AF is as fast as any equivalent phase-detection system. It will certainly be fast enough in single-spot AF for the intended user,

Facts & figures

RRP	£349 (body only); £450 (with 14-42mm f/3.5-5.6 kit lens); £550 (with 14-42mm f/3.5-5.6 G X PZ Vario power zoom)
Sensor	12.1-million-effective-pixel Live MOS sensor
Output size	4000x3000 pixels
Focal length mag	2x
Lens mount	Micro four thirds
File format	JPEG, RW2 (raw), AVCHD
Compression	2-stage JPEG
Colour space	Adobe RGB, sRGB
Shutter type	Focal-plane shutter
Shutter speeds	60-1/4000sec
Max flash sync	1/160sec
ISO	160-12,800 (extended)
Exposure modes	Program, aperture priority, shutter priority, manual, iA, iA+, creative control, scene, custom set
Metering system	144-zone multi-pattern sensing system
Exposure comp	±3EV in 1/3EV steps
White balance	Auto, 5 presets, 2 custom, all with fine-tuning and 2,500-10,000K
White balance bracket	3 frames
Drive mode	4fps
LCD	3in, 920,000-dot TFT touchscreen LCD
Viewfinder type	N/A
Focusing modes	Single, continuous, manual
AF points	23-area, face detection, AF tracking, 1-area, pin-point
DoF preview	Yes
Built-in flash	Yes – GN 6.3m @ ISO 160
Video	Full 1080i HD at 30fps
External mic	No
Memory card	SD, SDHC, SDXC
Power	Rechargeable Li-Ion
Connectivity	Mini HDMI, digital/video out
Dimensions	107.7 x 66.6 x 36.8mm
Weight	267g (with battery and card)

Panasonic, Panasonic House, Willoughby Road, Bracknell, Berkshire RG12 8FP. Tel: 01344 706 700.
www.panasonic.co.uk

although with contrast-detection systems continuous AF is not as responsive as a phase-detection system.

For most of the test, I used the new 14-42mm f/3.5-5.6 G X Vario PZ Power OIS zoom lens, which has a street price of around £620 when bought with the GX5. This double-barrelled optic collapses to such a small size that it isn't much larger than a pancake lens.

Instead of a manual control, this zoom is controlled electronically with a toggle switch on the side of the lens. Although slower than manually twisting a lens barrel to zoom the



RESOLUTION AND NOISE CONTROL

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the Panasonic Lumix G X Vario PZ 14-42mm f/3.5-5.6 Power OIS lens. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution at the specified sensitivity setting.



short 14-42mm distance, it is comparable to what those photographers coming from a compact camera will be used to. Another benefit is that it ensures a smooth and less shaky zoom when shooting video footage.

There is a toggle for manual focusing, and while this is slightly slower than manually focusing using a ring, it is fairly precise. However, this feature will not get much use in a camera of this type, except perhaps for macro or still-life images where speed isn't of the essence.

One problem I had with the handling of the new lens is that while the toggle switches



Left: Colour and metering in bright conditions are almost perfect. This image needed just the merest hint of extra contrast in Photoshop

over the GF3. Although it is the same size as that on the GF3, the increase from 460,000 dots to 920,000 dots is significant. Reviewing images is far more pleasing on the GF5 than on the GF3, and fine details can be clearly seen. This is important because without an accessory socket you cannot attach an electronic viewfinder to the GF5 as you can with the enthusiast-level Lumix DMC-GX1 model.

Video has been a key feature of Panasonic micro four thirds cameras since the launch of the GH1 in 2009. The GF5 continues this legacy with 1080i full HD video, and both MP4 and AVCHD. Having both formats is a bonus for entry-level users, who may find the AVCHD format more widely compatible with image-editing software. Audio has also been improved, with the GF5 having built-in stereo microphones.

8/10

are correctly positioned when shooting in a landscape orientation, switching to portrait format was a little more awkward. I found that when shooting in portrait orientation it is the focus toggle that sits perfectly under the thumb of the left hand, not the zoom control as would be expected. As a result, on a number of occasions I was left wondering why the zoom wasn't working, before checking and realising that I was using the wrong control. Annoyingly, it is not something you get used to, as it is more of an ergonomic issue than user error.

On the whole, the AF system and the new lens work well together. Although the zoom and focus toggle switches could be better placed, the compact size of the lens, when not in use, makes it an ideal companion for the diminutive GF5.

9/10

METERING

The evaluative metering system of the Lumix DMC-GF5 performs very well, and I rarely had to touch the exposure-compensation dial. When I did, it was largely down to personal preference rather than any fault of the metering.

Images are bright and well exposed, and for trickier subjects centreweighted and spot metering are also available.

8/10

WHITE BALANCE AND COLOUR

Like the metering system, the auto white balance (AWB) setting produces nicely balanced colours and images that are punchy and bright straight from the camera, even when in the default colour settings. Greens and blues are particularly well rendered, and on a bright sunny day it shouldn't be necessary to switch to vivid mode to get well-saturated images that are suitable for printing or presentation.

8/10

NOISE, RESOLUTION AND SENSITIVITY

With its 12.1-million-pixel sensor, the resolution of the Lumix DMC-GF5 just reaches 24 on our test chart, which is to be expected. Luminance noise is visible in shadow areas at ISO 400, but at ISO 800 the noise reduction really kicks in as shadow details take on a smudged appearance, with a slight hint of chroma noise in the form of purple and green 'bruising'.

That said, noise is fairly well controlled. At ISO 6400, the sensor still resolves to around 22 on our chart, although there is a lot of noise reduction and subsequent sharpening taking place. Similarly, shadow areas have a green and purple tint to them. At the maximum ISO 12,800 sensitivity this is worse still and there are signs of banding.

When shooting images with high sensitivities I would strongly advise shooting raw rather than JPEG, as colour noise can be easily controlled and reduced. At lower sensitivities, slightly more detail can be squeezed out of raw files compared to JPEG images, but it makes little difference to the information resolved on our test chart. Instead, images just seem slightly sharper.

26/30

DYNAMIC RANGE

As expected from a micro four thirds sensor, the Lumix DMC-GF5 struggles a little with shadow detail, and highlights tend to blow out more easily compared to an APS-C-sized sensor. That said, the evaluative metering and contrast curve seem to compensate well for any slight restriction in dynamic range. However, for those more used to a compact camera or even a mobile phone, the dynamic range of the GF5 will be more than suitable.

8/10

LCD, LIVE VIEW AND VIDEO

The LCD screen of the Lumix DMC-GF5 is one of the most significant improvements



Some highlight detail has been lost, as the metering tries to balance the foreground with the bright patch of overcast sky

Verdict

ALTHOUGH Panasonic has made just a handful of changes to the Lumix DMC-GF5 over the GF3, they are improvements. However, the changes aren't significant enough to warrant GF3 users to upgrade their camera.

While higher-resolution compact system cameras are now commonplace, the image quality produced by the GF5 is very good, particularly regarding colour and contrast. With its Intelligent Auto feature, the GF5 is a great choice for those looking for their first system camera, particularly if size is a high priority. The diminutive body and power-zoom lens are ideal for those more used to carrying a compact, so the GF5 may be a good DSLR alternative for anyone looking for a very small CSC to take travelling

	1	2	3	4	5	6	7	8	9	10
Amateur Photographer Tested as an Entry-level CSC Rated Very good										
83%										
FEATURES	8/10									
BUILD/HANDLING	8/10									
NOISE/RESOLUTION	26/30									
DYNAMIC RANGE	8/10									
AWB/COLOUR	8/10									
METERING	8/10									
AUTOFOCUS	9/10									
LCD/VIEWFINDER	8/10									

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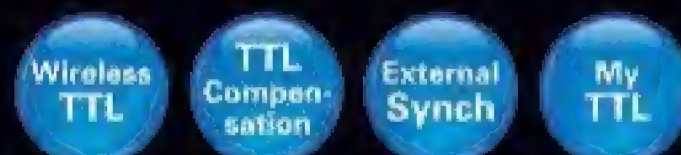
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Nikon D800E vs Hasselblad H4D-31

With more pixels but costing a third of the price, is **Nikon's** full-frame **D800E** more than a match for the medium-format **Hasselblad H4D-31**? **Tim Coleman** investigates

PHOTOGRAPHERS demanding fine detail in their images and large file output for large-scale reproduction have long relied on medium and large-format cameras. The convenience of digital versions of these formats, however, commands quite a fee, and their use has therefore been restricted largely to professional studio and landscape photographers. Even with the more 'affordable' Pentax 645D and Hasselblad H4D-31 entering the market, one can expect to part with at least £10,000 for the camera and a lens or two.

Here, then, for the first time, is a full-frame camera in the form of the Nikon D800E (and D800) that boasts a higher pixel count, and therefore a larger file output, than an entry-level medium-format model – the Hasselblad H4D-31. Even more enticing is that, at under £3,000, the full-frame cameras each cost less than a third of the price of the medium-format model.

In this comparison, the Nikon D800E is pitched against the entry-level Hasselblad H4D-31. Neither model has an anti-aliasing

filter, which ensures that the highest possible detail is recovered from the imaging sensor. This is where the D800E differs from the D800, as the D800 does include an anti-aliasing filter. For more details on this filter, see the full review of the D800 in AP 28 April.

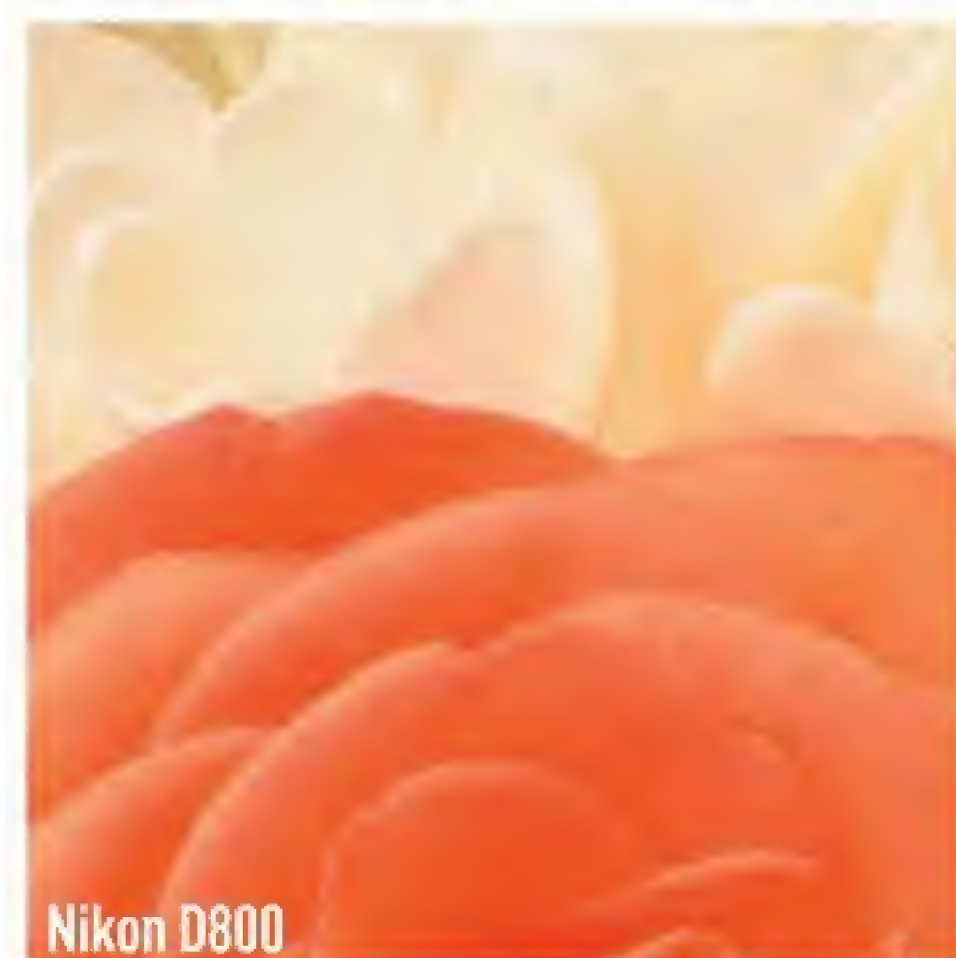
On paper, the greater number of pixels means that the level of detail produced by the D800E should be able to compete with the H4D-31. However, here at AP we are never satisfied by a simple specification sheet, and by testing each camera's image quality we can find out which is best. Has medium format met its match?



Camera comparison Nikon D800E vs Hasselblad H4D-31



Nikon D800E



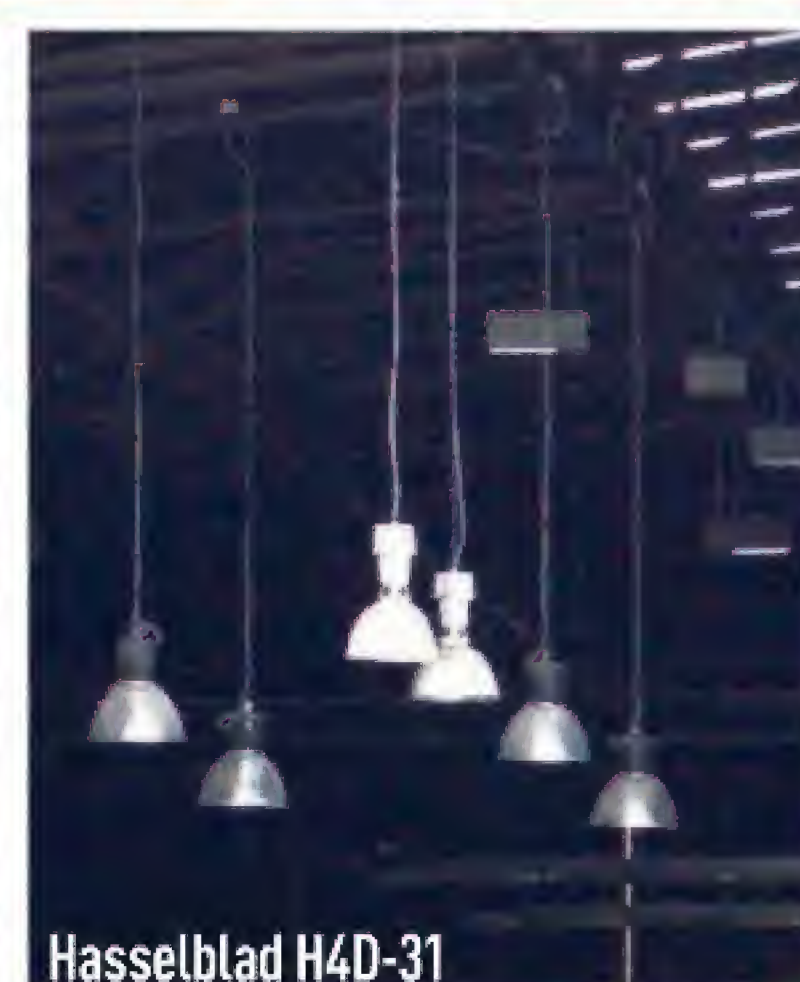
Nikon D800



Hasselblad H4D-31



Nikon D800E



Hasselblad H4D-31

IMAGE QUALITY

During this test I have recorded the same scenes with the D800E, H4D-31 and D800 using the same exposure settings. I have concentrated on the type of photography we would expect these cameras to be used for, namely studio and landscape images

The D800E's image detail is a little sharper than that of the H4D-31 and D800. Colours, however, are more 'lifelike' in the H4D-31. With a wider dynamic range, less detail is lost in highlight and shadow areas when using the Nikon cameras

Bringing back the levels of the shadow areas, here at +3.5EV, shows just how each camera has extra detail, but more can be recovered from the D800E before shadow noise becomes obvious

NOISE, RESOLUTION AND SENSITIVITY

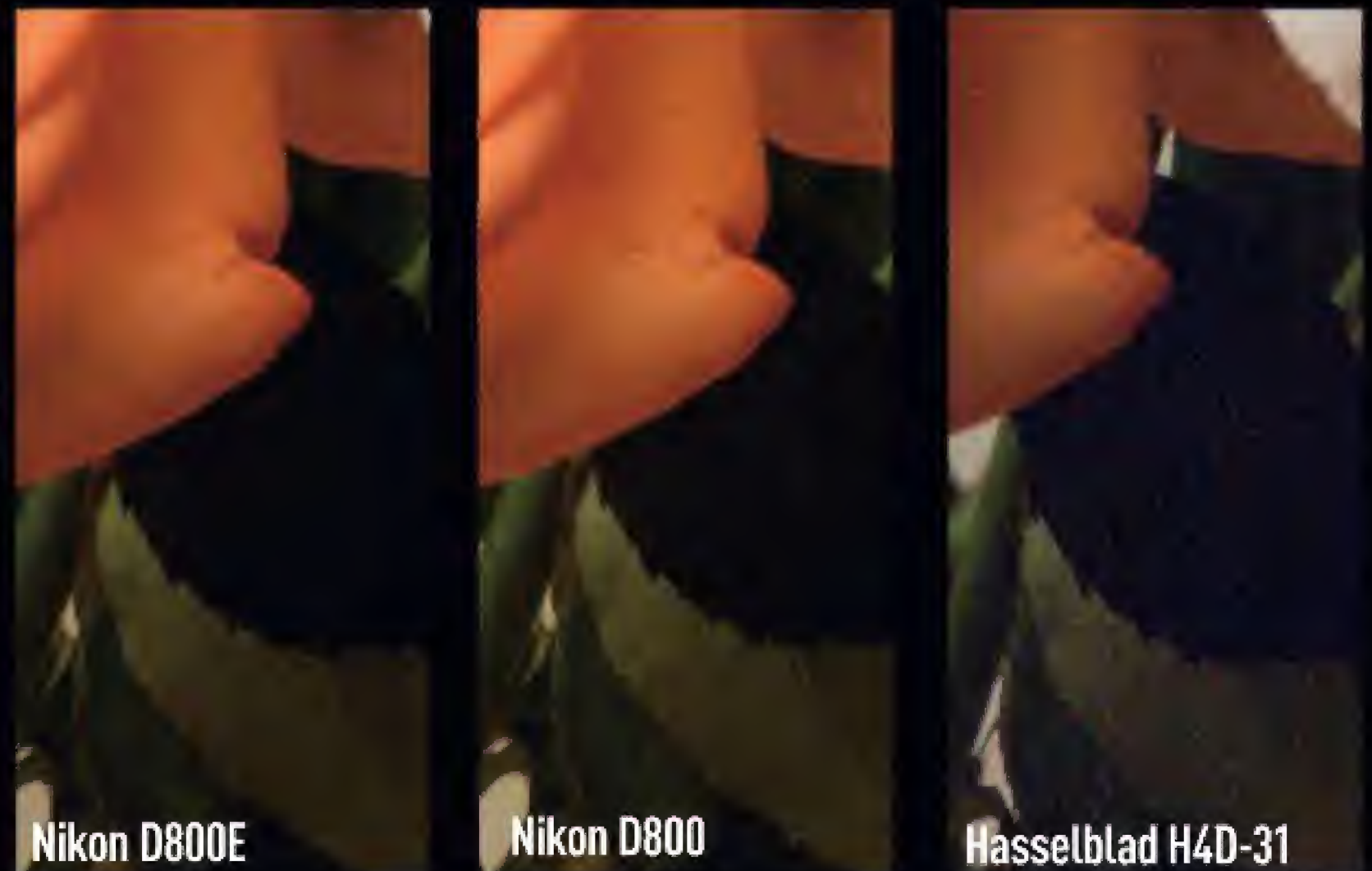
The high resolution of all three cameras allows the capture of fine detail on a large-scale reproduction, be it blades of grass, fine fabric in clothing or the retina of a person's eye. As I explained in the test of the D800, such large-scale reproduction relies on care being taken during image capture. Any camera shake is more noticeable in full-resolution files, so high shooting speeds and a steady hand, or mounting on a tripod with mirror lock-up and delay, are advised for blur-free results.

The D800E's 36.3 million pixels give a 7360x4912-pixel output and print sizes up to 24.5x16.4in at 300ppi, while the 31 million pixels of the H4D-31 have a 6496x4872-pixel output and print sizes of 21.6x16.2in. Each print size can be enlarged by opting for a 200ppi print resolution, which is still more than acceptable in terms of quality. The H4D-31 has a compressed 3FR raw format that, when opened in Adobe Lightroom 4 or Hasselblad's own Phocus software, is uncompressed and then compressed again through processing. The compressed files are a much more manageable 40MB, compared to the 76.5MB uncompressed NEF raw files from the D800E.

I was particularly interested to see how much detail the D800E can resolve on our resolution charts, not only against the H4D-31 but also to see if it outresolves the D800 version. At ISO 100, the D800 and H4D-31 are evenly matched, resolving almost all the way to the 38 marker at the end of our charts. The D800E, however, goes that bit further to reach the 40 marker, which is at the end of our charts. This is a monumental feat – the first time a full-frame model has outresolved our charts. Of course, the more expensive, higher-resolution cameras in the H4D range are able to resolve more detail than the entry-level H4D-31, and most likely the D800E, too.

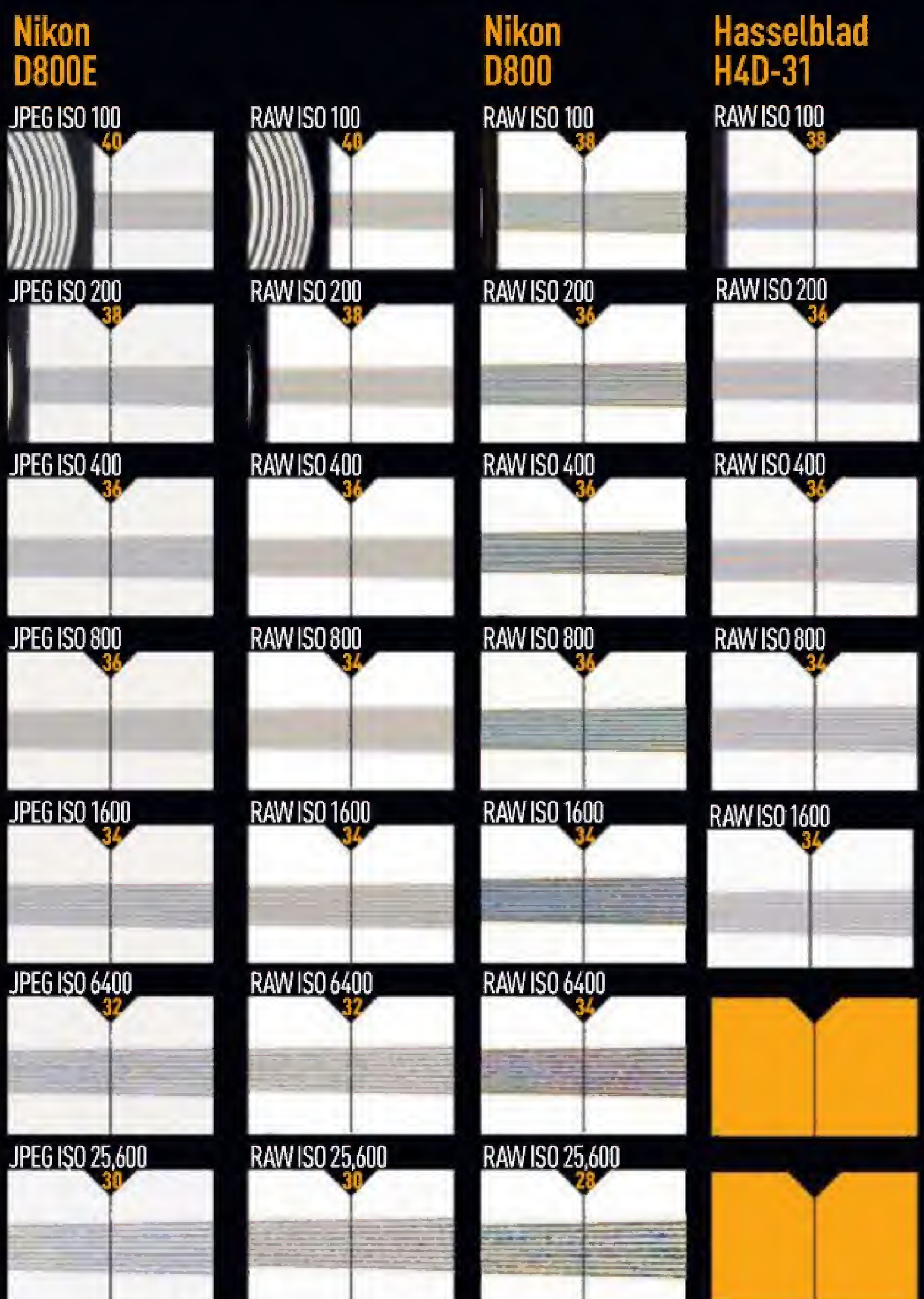
The H4D-31 is really designed for use in good light, be it with a flashlight in the studio or a sunlit landscape. Its ISO 100-1600 range is more limited than the ISO 100-6400 (extended to ISO 50-25,600) of the D800E. Both cameras are affected by luminance and chroma noise at their highest settings, but of course the ISO 1600 setting of the D800E is mid-

RESOLUTION AND NOISE



In images of a flower taken at ISO 1600, a more limited dynamic range plus noise in the shadow areas is more obvious in the Hasselblad H4D-31 than in the Nikon cameras

The images below show 72ppi (100% on a computer screen) sections of images of a resolution chart. We have used the 80mm f/2.8 HC lens for the H4D-31 and the 50mm f/1.4G for the D800E and D800, all set to f/8. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



'For colour rendition, the H4D-31 has the edge. The greens of the grass in a landscape scene are very punchy, but remain lifelike'

range, and noise is controlled much better at this setting.

Despite evident luminance and chroma noise at ISO 1600 (the camera's highest setting), the H4D-31 can still resolve up to the 34 marker on our charts, meaning the resolved detail is largely unaffected whatever the ISO setting. There is a more steady drop off in resolved detail from the D800E, although at ISO 1600 it matches the H4D-31. Both cameras look quite 'clean' at these settings, with noise even in its distribution and very few blotches. Overall, the D800E has the edge for ambient, low-light photography.

WHITE BALANCE AND COLOUR

As a camera aimed at studio photographers, the H4D-31 does not offer an auto white balance setting for general use. Instead, it can be set manually by adjusting the Kelvin temperature, or one of six presets can be used, including flash and daylight. When out in the field, I opted to take a grey card for a neutral reference; I could then tweak the white balance in post-production. The D800E has two AWB settings, many white balance presets and manual control.

For colour rendition, the larger sensor and better-quality glass in the lenses of the H4D-31 give it the edge. Strong colours, whether blues, yellows, red or greens, are vibrant, yet maintain a 'real' quality. For instance, while the greens of the grass in a landscape scene are very punchy, they remain lifelike. The equivalent standard colour mode of the D800E is less vibrant, and achieving the same kind of punch to images as the H4D-31 requires the use of the in-camera vivid mode, which gives colours a more saturated and manufactured quality. Subtle colours such as skin tones are excellently reproduced by the H4D-31, although the D800E is perfectly capable of an accurate colour rendition, too.

METERING AND DYNAMIC RANGE

The slower handling of the H4D-31 encourages the user to take their time over images. Exposure is one such example. Metering is available only as spot, centreweighted spot or centreweighted, with no evaluative option. When shooting landscapes, I found that the H4D-31 tends to underexpose, giving very dark results. Getting exposures spot on is therefore best achieved manually rather than using the shutter or aperture priority modes.

The dynamic range of each camera is good, but it is widest on the D800E. Extra detail in an overcast sky is obvious, showing fine wisps of cloud instead of a white mass. Also, more detail can be drawn out from shadow areas before shadow noise becomes offensive, and with more highlight latitude the exposure can be pushed or pulled a little.

Nikon D800E



Hasselblad H4D-31



The lifelike colours and smooth tones of the H4D-31 are the camera's strong point, making it great for portraits

BUILD AND HANDLING



THE NIKON D800E and Hasselblad H4D-31 are aimed at different users, so some aspects of the cameras are not truly comparable. The first areas of note are the size, shape and weight of each model. The D800E weighs around 1kg and its size is suitable for a wide range of uses, from action to studio and weddings. If a compact lens, such as the 50mm f/1.4G (290g), is attached, the weight is easy to bear, even when holding the camera for long periods.

The H4D-31's body and lenses are larger and heavier, weighing 2.29kg with the 80mm f/2.8 lens attached. Its body is significantly larger in depth, although as a modular system the lens, viewfinder and even the sensor unit can be removed. However, an extra 1kg is not excessive, and even landscape photographers will find it comfortable to carry in a bag for a while. Ultimately, though, the H4D-31 is aimed at the studio photographer who can put the camera down when it is not in use.

Although the D800E and H4D-31 are shaped differently, both are comfortable to hold and operate. In what is a nice touch, the battery of the H4D-31 doubles up as the handle to hold the camera, and its shape provides a solid hold.

Buttons on the D800E are dampened and easy to press, especially the redesigned shutter button that is virtually flush to the body. However, some of the buttons on the H4D-31 require a little persuasion to

LENSES

USING the Nikon F mount means the D800E is compatible with every F-mount lens Nikon has made since the system was launched in 1959. With the H4D-31, while there are around 12 H-series lenses (specific to digital Hasselblad models), the CF lens adapter (£850+VAT) enables the camera to be used with any of the V-series Hasselblad lenses dating back to 1957.

Although the larger format of the H4D-31 gives greater control over depth of field, the fastest lens in the H-series is the 100mm f/2.2, followed by the 80mm f/2.8. With the exception of an f/3.2 lens, all the other lenses are f/3.5, f/4 or f/4.5 at their fastest setting. Hasselblad's f/2.8 lens is an equivalent f/2.2 in full-frame format (x0.78 crop factor), while a f/1.4 full-frame lens is approximately f/1.8. This means there is little advantage in depth of field for the Hasselblad system, because Nikon's fastest lenses match the depth of field.

What you do get with a Hasselblad lens, other than a serious hole in your wallet (the 80mm f/2.8 HC kit lens is the most affordable in the lineup at £1,895), is a lot of glass. And for this, image quality is all the better.



RRP	£8,999.95+VAT (with 80mm f/2.8 HC lens)	£2,899.99 (body only)
Sensor	31-million-effective-pixel CCD (44x33mm)	36.3-million-effective-pixel CMOS (35.9x24mm)
Output size	6496x4872 pixels	7360x4912 pixels
Lens mount	Hasselblad HC/HCD	Nikon F
Focal length mag	0.79x	1x (1.5x in DX format)
File format	3FR raw only	NEF raw, JPEG, NEF raw + JPEG
Colour space	Hasselblad natural colour selection	Adobe RGB, sRGB
Shutter speeds	64-1/800sec + bulb	30-1/8000sec + bulb
Viewfinder	90° reflex finder with 100% field of view	Pentaprism with 100% field of view
ISO	100-1600	100-6400 (extended to ISO 50-25,600)
White balance	Manual, 6 presets	2 auto, 6 presets, manual and 3 custom
AF points	Single point with True Focus	51 points with auto or manual selection
Dimensions	153 x 131 x 205mm	146 x 123 x 81.5mm
Metering system	Spot, centreweighted, centre spot	91,000-pixel RGB 3D matrix metering, centreweighted (adjustable), spot (1.5%)

operate, and most click when pressed. For those not familiar with either system, it will take a little longer to become familiar with the H4D-31 than with the D800E. Fortunately, though, all the key controls of each camera are within easy reach from a holding position.

Those familiar with the V-system Hasselblad film camera system will have to adjust to the viewfinder of the H4D-31 being an eye-level type. The HVM waist-level version with flip-up magnifier is available separately (£250+VAT). Those who take it for granted how good a viewfinder is in a full-frame camera, such as the D800E, will be astounded by the version in the H4D-31. The display is brighter and physically larger, which makes viewing much easier. Fine details, such as raindrops falling into a puddle, can be easily viewed, which aids focusing no end.

With a viewfinder this good on the H4D-31, a screen is secondary. This is just as well because the 3in LCD screen has a low 230,400-dot resolution and is not particularly bright. Playing back images is also slow. The screen of the D800E is larger, brighter and has a higher resolution than that fitted to the H4D-31. Live view offers exposure preview and focus magnification for precise focusing.

The autofocus (AF) system of the D800E and H4D-31 are very different. The D800E boasts a sophisticated 3500CAM FX AF module with 51 AF points, and several AF modes for different situations, such as spot focus for any one of

the 51 points, or 3D tracking. Its ability and speed of focus in low light are unrivalled. Contrast this with the simpler and slower single central AF point of the H4D-31. However, this camera is no slouch and, aided by the powerful strobe, it focuses quickly on close-range subjects even in very low light.

One advantage the H4D-31 has over the D800E is its unique True Focus feature. Once a focus has been achieved from the central AF point with the True Focus button depressed, it locks to the point and plane of focus. This allows the frame to be recomposed by tilting or panning, without losing the plane of focus. Nikon, take note.

The larger sensor of the H4D-31 results in a 0.78x focal magnification. For example, the HC 80mm f/2.8 kit lens used with the camera during this test has an effective focal length of approximately 63mm. There is also greater control over depth of field in the larger format (see *Lenses*, left).

Although the D800E is not designed for action photography, it is quicker to operate than the H4D-31. Drive modes allow up to 4fps for full-resolution raw file capture, while the H4D-31 offers raw continuous shooting up to 0.7fps. For studio photographers, this is acceptable because studio flash units require some time to recharge. Handily, the H4D-31 has mirror lock-up and delay to eliminate camera movement from its violent mirror slap during capture, while the D800E has mirror lock-up and self-timer, so a cable release is necessary.

Hasselblad, 385 Centennial Avenue, Centennial Park, Elstree, Hertfordshire WD6 3TJ. Tel: 0208 731 3250. Website: www.hasselblad.co.uk

Nikon, 380 Richmond Road, Kingston upon Thames, Surrey KT2 5PR. Tel: 0330 123 0932. Website: www.nikon.co.uk

SENSORS

Professor Bob Newman explains the sensor technology



THE HASSELBLAD H4D-31 and Nikon D800 cameras use completely different sensor technologies. Most medium-format cameras use CCD designs produced for scientific and aerospace applications, the low production volumes not being sufficient to sustain custom R&D work. The D800's Sony sensor, by contrast, takes advantage of an enormous R&D investment for high-volume products. The result is that the D800's sensor works better in every measurable way, perhaps except one, which is its absolute ability to collect photons.

The H4D-31's 44x33mm sensor has an area 68% greater than that of the D800's FX-format, 24x36mm sensor. If the efficiency in counting photons is the same, the Hasselblad will collect that much more at the same exposure, which is equivalent to $\frac{2}{3}$ of a stop advantage. The penalty for this is at the same shutter speed and f-number, the Hasselblad will give a shallower depth of field. I have no performance figures for this Hasselblad sensor, so the question is, what is its photon-collection efficiency relative to the D800? The D800 boasts an efficiency of 56%, so the Hasselblad will have to perform well to keep the advantage of its larger sensor. The availability of the D800E, without an effective anti-aliasing filter, makes clear Nikon's intention to replicate medium-format behaviour in every way.

Conclusion

WHEN we reviewed the Hasselblad H4D-31 in AP 2 April 2011, we did not give it a score, and likewise we are drawing conclusions from our experiences rather than scoring one camera over the other. At the start of the *Build & handling* section of this test, I emphasised the importance of remembering that these are cameras for different types of use, so it is difficult to compare them. Indeed, the handling of the D800E and H4D-31, as well as the price of each system, is as different as chalk and cheese. These two systems attract two very different audiences.

We must remember, however, that the prime reason photographers opt for a medium-format camera such as the H4D-31 is for the image quality. Up to this point, medium-format models have been the unrivalled champions of the digital format. However, with a higher resolution and efficient sensor, the D800E virtually matches, if not slightly exceeds, the image quality of the entry-level medium-format model in all areas, except colour rendition and tones in highlights and midtones. Nikon has provided a significantly more affordable option. What is more, the D800E is not cumbersome to hold or slow to operate, being suitable for a wide range of uses.

Aside from its lenses, incredible viewfinder and True Focus feature, the Hasselblad H4D-31 has more than met its match for large reproduction of fine detail in what is the smaller, quicker and more affordable form of the D800E.

AskAP

Let the AP team answer your photographic queries



A new micro four thirds lens fitted to an OM-D E-M5. Older Zuiko lenses require an adapter

ADAPTER FOR OM SYSTEM

Q As a long-time user of the Olympus OM system, with quite a few Zuiko lenses, I was interested in the micro four thirds-to-OM adapter mentioned in test of the OM-D E-M5 (AP 7 April). I looked at the Olympus website and emailed their technical support, and I got a quick and helpful response informing me that eight of my Zuiko lenses were listed as compatible. However, my 300mm f/4.5 was not, and when I asked why, the response was: 'Unfortunately, we are not able to test it, but I think that the 300mm lens is not listed and recommended because the image quality is not very good.' The quality always seemed OK to me, so what do you think the problem is? **Lionel Bailey**

A Using manual lenses never designed for digital capture is always a hit-and-miss affair. I've tested manual K-mount Pentax prime lenses in the past that have exceeded the performance of modern standard zooms, but I have also seen lenses that were well respected with 35mm film deliver somewhat lacklustre results when used for digital capture.

In general, the wider or longer a manual lens, the less likely it is to perform well, so wideangles and long telephotos are best avoided. The advice you've received regarding your Zuiko 300mm would appear to confirm this: you have found that it performs well on 35mm film (the medium for which the lens was optimised), but that doesn't mean it will perform equally as well

on a digital sensor.

However, that's a general guide, and there will always be exceptions. You may find that if you use your 300mm lens on an Olympus E-M5 at a certain aperture setting and under certain lighting conditions, the results are acceptable. I'm not saying this *will* happen, but it *might*, and personal opinion will also play a part.

Assuming you get the camera and the adapter, I'd suggest you give it a go and decide for yourself whether the quality is acceptable. If it is good enough, then great – that 300mm telephoto is going to behave like a 600mm super-tele when the micro four thirds 2x focal length magnification factor is taken into account! **Chris Gatum**

ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: apanswers@ipcmedia.com, via twitter @ap_answers or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**



The LowePro Fastpack 100 is one of many photographer's backpacks suitable for taking to the Olympics

BAGS OF ROOM

Q I have tickets for the Paralympics and received an email detailing security requirements, including rules on hand baggage: 'One soft-sided bag is allowed per person – for example, a medium-sized handbag or small backpack (maximum 25 litres). The bag should be small enough to fit under your seat or on your lap. There is nowhere to store luggage.'

Can you suggest a couple of camera backpacks/shoulder bags that will comply with these regulations and allow me to take a DSLR and two zoom lenses? **Nigel Cox**

A A capacity of 25 litres is quite a lot, so you'll find there are many suitable camera bags. However, my feeling would be that a backpack with split storage would make most sense, as it would mean you have a compartment for your camera gear (usually at the bottom of the bag), and a separate space for personal belongings, such as water, lunch, a jacket or whatever else you need to take with you, at the top. Here are four options that you might want to consider, all of which will comfortably accommodate a DSLR and two lenses, and fall within the 25l capacity requirement:

LowePro Fastpack 100 (17l, around £50). The lower compartment is accessed from the side of this tall, slim backpack, so it's easy to get to your camera equipment.

Tamrac Aero 70 (24l, around £55). The high capacity and low cost are the main

FROM THE AP FORUM

Using a grey card

Milambar asks I just purchased a cheap 18% grey reference card. I've never used any form of reference card before, so I've read the instructions that came with it, as well as a number of web pages on the subject. Most seem to suggest placing the card near the subject and then cropping it out during post-production, or to take a full-frame shot of the card and use that to

AP GLOSSARY

FOCAL LENGTH MAGNIFICATION

The actual focal length of a lens *never* changes. Regardless of the camera you put it on – or what format – a 50mm focal length will *always* be a 50mm focal length. However, depending on the size of the sensor (or film), the angle of view does appear different, and the larger the sensor, the wider the viewing angle.

The reason is relatively straightforward: the smaller the sensor, the less of the image projected by the lens it is using. It is effectively cropping the image, and in doing so, effectively narrowing the angle of view of the lens. So, while a 50mm focal length is always a 50mm focal length, on a medium-format camera such as a Hasselblad (6x6cm format) it will give a wide viewing angle; on a 35mm SLR/full-frame digital SLR it is considered 'standard'; and on a micro four thirds camera it would act like a telephoto lens. The focal-length

magnification is the figure used to multiply the actual focal length of a lens to determine its 'effective' focal length in 35mm (full-frame) terms. The sole reason for this is to provide some form of standard, so comparisons can be made between different camera formats using what was the most widely used photographic format. For example, the focal-length magnification on a camera with a micro four thirds sensor is 2x, so you double the actual focal length to determine its equivalent angle of view in 35mm/full-frame terms (a 50mm lens would have an 'effective' focal length of 100mm). Similarly, a lens on a Nikon camera with a DX-format sensor (which is also smaller than full frame) requires a focal length magnification of 1.5x to determine its 35mm equivalent, so the 50mm lens is effectively behaving like a 75mm lens in 35mm/full-frame terms.

CONTENT FOR NEXT WEEK'S ISSUE MAY BE SUBJECT TO CHANGE

attraction of this no frills backpack.

Kata 3N1-10 (15l, around £75). Not the greatest capacity, but the design allows you to wear it as a traditional backpack or convert it to a 'sling' design that allows easy access without removing the bag.

National Geographic Walkabout Rucksack Medium (24l, around £150). Looks like an old-fashioned canvas knapsack. The square-ish shape provides a high capacity, but at a price. **Chris Gatcum**

INSTRUCTIONS WANTED

Q I recently acquired a Pentax ME camera, several K-mount lenses (two zooms and two primes), plus

various converters from a local charity shop. Everything appears to be in mint condition, but could you tell me where I could get an instruction manual for this camera? **M Perry**

A Old Timer Cameras is a good place to start. The original Pentax ME is listed on the company's website (www.oldtimercameras.com) from £9.95. You can also order online or contact them on 01707 273 773.

If you have internet access, camera manuals are often for sale on eBay, and a quick search for 'Pentax ME manual' shows there many original manuals available. Prices are £7-£10, including p&p. **Chris Gatcum**

set a custom white balance. Neither of these techniques feel right to me, as they don't 'flow', so is there a better way to use the reference card?

AndyTake2 replies Get your subject to hold the grey card in the first shot under any given lighting set-up, or place it in the shot if it's a still life. Subsequent shots in the same light are taken without the card. Then, in Photoshop or your raw editor you can select the first shot, set the white balance from the card and save the settings to apply to subsequent images.

PeteRob replies There are two reasons for using a grey card, the first of which is to set the exposure. If you have a scene that is predominantly white, a camera meter will underexpose, while it will overexpose a scene

that is predominantly black. Measuring the incident light level with a handheld lightmeter is one option, but metering from an 18% card will also give you the correct exposure, providing you don't block the light falling on the card and that it occupies the metered part of the frame.

The second reason for having a grey card is that it can be used to set the white balance. It is often difficult to find a naturally occurring neutral grey in a scene, so a shot that includes the card under the same lighting conditions can provide this. A custom white balance can then be set in-camera or during post-processing. If you are shooting raw it is very easy to make adjustments.

Benchista replies To be absolutely pedantic, camera meters are calibrated to 12% grey, not 18%. Blame Ansel Adams/Kodak.

In next week's AP

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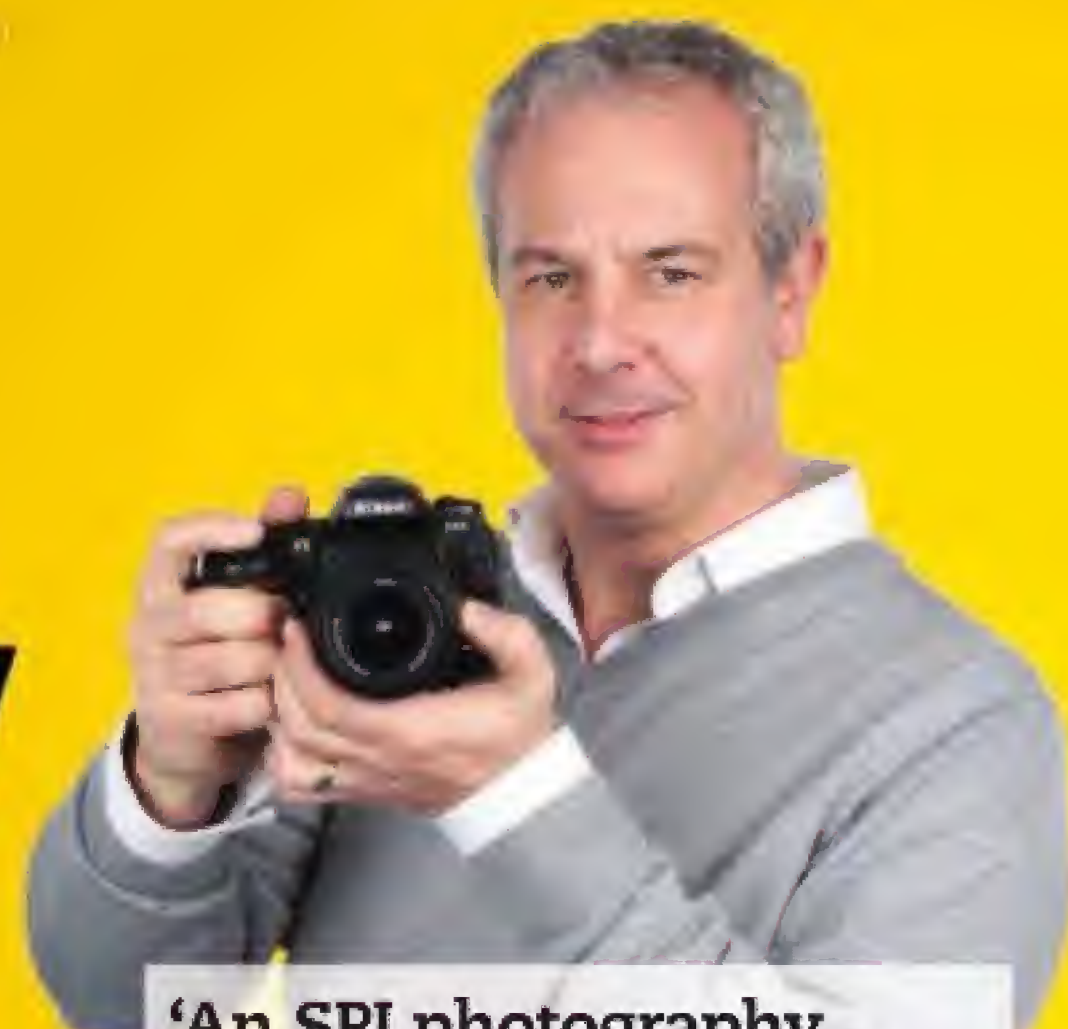
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Amateur Photographer's... **ICONS OF PHOTOGRAPHY**

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Makina duo

A handsome 6.5x9cm Makina II with 10cm f/2.9 Anticomar in rimset Compur (left), contrasted with the earlier and much smaller 6x4.5cm Baby Makina

Plaubel Makina

Ivor Matanle traces the history of a German camera marque that was in production for nearly 50 years

FEW CAMERA designs stay in production for almost 50 years, yet the scissors-strut Plaubel Makina press cameras were in constant production from 1912–1960. This was a design that was constantly being improved, and which met the needs of a wide variety of users, from press photographers to relatively affluent amateur pictorialists and portrait photographers.

The cameras were made in Frankfurt am Main, Germany, by Plaubel & Co, founded in 1902 by Hugo Schrader. During the first quarter of the 20th century Plaubel also made Peco metal folding-plate cameras, a 9x12cm single-lens reflex called the Reflex-Peco and folding rollfilm cameras called Roll-Op – not to be confused with the Rollop twin-lens reflexes, made in the '50s by Lippische, a company with connections to Plaubel, based in Barntrup.

After the Second World War, while continuing with improved models in the Plaubel Makina series, Plaubel made a highly rated series of Peco monorail studio cameras during the '50s.

Baby Makina

The original Baby Makina of 1912, here with a 7.5cm f/3.7 lens



IN THE BEGINNING

The Makina series began in 1912 with a simple small camera using 4.5x6cm (VP-size) plates, called by Plaubel simply Makina, but now usually referred to by collectors as the Baby Makina. This had a fixed lens in a Compur dial-set shutter. Various

lenses were fitted during the 19 years it was manufactured, ranging from a 7.5cm f/3 Anticomar, through a 7.5cm f/4.2 to a 7.5cm f/2.8. Different viewfinders were also fitted, probably to customer orders.

In 1920, a much larger version

HOW MUCH DO THEY COST?

A nice Plaubel Makina III with rollfilm back is on eBay at £441 'Buy It Now' as I type this, and a IIS with 100mm f/2.9 and rollfilm back sold for £115 at the beginning of April. Sales are in the £80–£500 range, depending on model, age, the scale of the outfit and its condition. S lenses fetch £75 upwards.

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Makina IIS models

Two rather different-looking examples of the Makina IIS: on the left, a 'black face' IIS with fully interchangeable 10cm f/2.9 Anticomar and, on the right, a 'white face' IIS, also with 10cm f/2.9 Anticomar

Makina conversion

A Makina I, converted to a II, with retrofitted coupled rangefinder, fitted with a 21cm f/4.5 Tele-Makinar. A Rollex rollfilm back and the front component of the camera's standard 10cm f/2.9 Anticomar are to the right



of essentially the same design was announced as the Makina I. This was a camera for 6.5x9cm plates, again with a dial-set Compur shutter and a range of alternative fixed lenses of 10cm focal length. These included an f/4.2 Anticomar, an f/3.2 Anticomar and an f/3.9 Supra-Anticomar. These lenses were of four-element design rather than the simple triplet design of the lenses on the original Makina. The Makina I could also be used with an 8-on-120 Rollex rollfilm back or with film packs of cut film.

Between 1912 and 1927, Plaubel also produced a Stereo Makina for 45x107mm plates. I have seen only pictures of this, and it appears to have had simple coupled shutters behind the matched lenses – there is no evidence of a dial-set Compur. Various lenses were fitted, including the f/6.3 Pecostigmat, 60mm f/6 Orthars, f/5.4 Satz Orthars and f/3.9 Anticomars. This small camera seems to be much rarer than the later and more sophisticated 6x13cm Stereo Makina made from 1926-1941, which had two 90mm f/2.9 Anticomars in a Stereo Compur dial-set shutter.

In 1933, a coupled rangefinder was added to the Makina I to create the Makina II, which was also the first model with

interchangeable-lens capability, the first with a rim-set Compur shutter and the first to be offered with a choice of a black front panel or a chrome panel. However, the shutter of a Makina II was a between-lens shutter, with removable groups of elements both behind the shutter and in front of it, which made changing lenses cumbersome. To fit the 7.3cm f/6.8 Rapid-Weitwinkel-Orthar wideangle lens, both the component in front of the shutter and that behind had to be interchanged, and, with the now-rare variable focal length f/3 Tele-Peconar, the 21cm f/4.5 and 21cm f/6.3 Tele-Makinars, the rear component of the standard lens has to be unscrewed as well as the front component before the long-focus lens was attached in front of the shutter. This complication obviously limited the practical usefulness of the interchangeable lenses.

FACTORY CONVERSION

The potential for future collectors to recognise exactly which Makina model they were seeing or buying became wonderfully complicated at this point, because in 1933 Plaubel began to offer a service to existing Makina owners whereby the company would retro-fit a coupled rangefinder to cameras of earlier types. As a result, it is entirely

possible to find a Makina I with a factory-fitted coupled rangefinder and even a Baby Makina with a coupled rangefinder.

Distinguishing an all-black Makina II from a Makina I that has had a coupled rangefinder conversion therefore comes down to a consideration of the shutter. All Makina I cameras have dial-set Compur shutters, whether or not a coupled rangefinder has been added, whereas all Makina II cameras have rim-set shutters.

INTERCHANGEABLE LENSES

In 1936, the Makina II was replaced by the Makina IIS, with a behind-the-lens rimset Compur shutter with speeds to 1/200sec and fully interchangeable lenses, which are easily removed with a half twist. These lenses for the behind-lens shutter were marked with an S. The usual standard lens was a 10cm f/2.9 Anticomar and other available lenses were a 7.3cm f/6.8 Weitwinkel-Orthar wideangle, a 10cm f/4.2 Anticomar 'for reproductions' and 21cm f/6.3 and f/4.5 Tele-Makinars.

Production of the Makina II continued until the outbreak of war in 1939, and the Makina IIS continued in production during the Second World War, finally ending in 1949.

1902

Plaubel & Co founded by Hugo Schrader

1912

4.5x6cm Baby Makina appears

1912

Stereo Makina for 45x107mm plates introduced

1920

6.5x9cm Makina I announced

1926

6x13cm Stereo Makina launched

1933

Makina II with coupled rangefinder appears

1936

Makina IIS with fully interchangeable lenses

1946

Makina IIa and Makina IIb introduced

1950

Makina III launched

1953

Makina IIIR announced

1960

Makina production ends

1970s

Plaubel bought by Japanese businessman



Post-war Makina

The Makina III R lying on its back, showing how these post-war models are marked with their model number. Note the Compur Rapid shutter with speeds to 1/400sec

POST-WAR CAMERAS

The Plaubel factory in Frankfurt was still able to make cameras at the end of the Second World War, despite the US 8th Army Air Force having dropped 1,917 tons of bombs on the city in addition to considerable damage caused by Royal Air Force night raids. In 1946, Plaubel was able to announce two new fixed-lens models, the Makina IIa, with a non-interchangeable 100mm f/4.2 Anticomar in a rimset Compur-Rapid shutter to 1/400sec, and the Makina IIb, with Compur to 1/200sec and no delay action. The Makina IIb is recognisable by the octagonal chrome plate on the black front standard, into which the lens and shutter assembly is mounted.

In 1949, the Makina IIS was phased out, and in 1950 the Makina III was announced. Although this still followed the fundamental design of all previous Makinas, it looked more modern and of its time because its chrome front assembly, because the standard lens was a 100mm f/2.9 Anticomar and because the Compur shutter (to 1/200) was MX flash synchronised. The Makina III was fitted with a coupled rangefinder like that of the IIS, and an example of the Makina III recently on eBay emphasised the continuing family post-war ownership at Plaubel by having 'G. Schrader Frankfurt a.M.' engraved on the face of the rangefinder. The use of rollfilm was already beginning to replace glass plates, and Makina III outfits, if you are lucky enough to buy one, usually include a Rollex or Rada 120 rollfilm back. The lens was interchangeable using the S-series lenses and had the same half-twist bayonet mount as the earlier IIS.

The final improvement came in 1953 when the Makina IIIR was announced, the R indicating that it had a Compur Rapid shutter. This again was fitted with a coupled rangefinder, and the standard lens was usually the 100mm f/2.9 Anticomar, although the 100mm f/4.2 (which reputedly offered better resolution than the f/2.9) was still listed. A new telephoto lens became available: the 190mm f/4.8 Tele-Makinar.

Possible damage

Look for bent struts. Such damage occurs when the focusing is not set to infinity before the camera is folded. Also, when using 1/400sec on a Compur Rapid, make sure the shutter speed is set before the shutter is cocked.

Things to check

Make sure the shutter runs correctly at all speeds, that the flash sync on late models fires a flashgun, and that the lens is clean and unscratched with a diaphragm that works smoothly. The rangefinder should have two images, the second of which moves during focusing. Check the felt light traps where the rollfilm back is fitted to the body and that it spaces exposures correctly. To do this, load a spare 120 film into the back while it is not on the camera, take the darkslide out and wind on to each exposure position in turn. Draw a rectangle on each to show whether the exposures overlap. One turn of gaffer tape around the take-up spool will cure minor instances.

YOU MAY ALSO LIKE



A Mamiya Press camera, a later approach to the same idea.



Makina IIIR outfit

A remarkably complete Makina IIIR outfit in a metal outfit case. As well as the Makina IIIR with 100mm f/2.9 Anticomar, a 73mm f/6.8 Weitwinkel-Orthar wideangle, a 190mm f/4.8 Tele-Makinar and two 6x9cm rollfilm backs, the outfit includes three cut film holders, viewfinder masks, a lens hood and a flashgun



Key elements

The Makina IIIR outfit, comprising the camera fitted with the 190mm f/4.8 Tele-Makinar, a rollfilm back on the left and the 100mm f/2.9 Anticomar, above right, with the 73mm f/6.8 Weitwinkel-Orthar and a lens cap

There were also 210mm f/6.3 and 210mm f/4.5 Tele-Makinas.

At this point, in the mid-1950s, the Plaubel factory began offering its model updating service again, in particular fitting the latest Compur Rapid shutter to Makina IIS and III cameras. So you may be offered a pre-war IIS with a post-war factory-installed Compur Rapid shutter.

END OF THE GERMAN PLAUBEL

At some point in the 1970s, Plaubel was bought by a Japanese businessman called Kiso Doi, who introduced a new and unrelated range of modern Plaubel Makina 6x7cm medium-format folding cameras with Nikkor lenses, manufactured in Japan. These were fine cameras that remain popular (and expensive), but are not part of the German Plaubel Makina story.

MAKINA ACCESSORIES

Unusually among cameras of early 20th-century origin, the ground-glass focusing screen back of a Plaubel Makina was sold as an optional extra. This was very much a press camera, designed to be held in the hand, focused by estimation (or with the coupled rangefinder when one was fitted)

and not to be used ponderously, using a focusing screen and tripod. The accessories list included a blank back, for when no plate back, film pack back or rollfilm back was fitted, and, as well as the plate back and 6.5x9cm film pack, rollfilm backs for both 8-on-120 (6x9cm) and 12-on-120 (6x6cm). For use with the last of these, a 6x6 mask for the viewfinder was available.

During the 1930s and after, there was a 35mm film back and a viewfinder mask for 24x36mm. Also in the catalogue was a focal-plane shutter unit, which made the camera more suitable for sports photography, with shutter speeds of up to 1/1000sec, although the coupled rangefinder could not be used when the focal-plane shutter was in use. There was also a Plaubel (bulb) flash unit.

A wide range of colour filters and close-up lenses was available, in two sizes, one for the Makina I and II, the other for the Makina IIS, III and IIIR and there was a combination lens hood for each of the two sizes, allowing filters to be slotted into the lens hood. **AP**

Thanks to PCCGB regulars Don Baldwin, Vic Rumak and Roger Sharpe for the loan of the equipment illustrated in this article.

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CANON 7x 50 BINOCULARS CIRCA 1950 REALLY BRIGHT	EXC+++ CASED £99.00
CANON 10x 50 IMAGE STABILISING BINOCULARS	MINT CASED £235.00
NIKON 10x 25 BR COMPACT BINOCULARS + CASE	MINT £125.00
ZEISS 8x 308 BINOCULARS	MINT CASED £225.00
LEICA APO-TELEVID 65 ANSELDO + 25-50 ASP EPIEKE	MINT BOXED - CASES £1,799.00

Voigtlander Screw & Bayonet for Leica M etc

VOIGTLANDER BESSA R4a 21.25.28.35.50 FRAMES (PAPE)	MINT BOXED £525.00
VOIGTLANDER 15mm f4.5 SW HELIAR ASP + FOR SL	MINT BOXED AS NEW £295.00
VOIGTLANDER 35mm f1.7 ULTRON ASPHERIC	MINT- £365.00
VOIGTLANDER 28mm f1.9 ULTRON + HOOD	MINT BOXED £375.00
VOIGTLANDER 28mm f3.5 COLOR SKOPAR + FINDER	MINT £345.00
VOIGTLANDER 50mm f2.5 COLOR SKOPAR SCREW	MINT BOXED £225.00
VOIGTLANDER 75mm f1.8 HELIAR CLASS VM M MOUNT MINT BOXED AS NEW £475.00	
VOIGTLANDER 90mm f3.5 APO LANTHAR (BLK)	MINT BOXED AS NEW £235.00
VOIGTLANDER BESSA SIDE GRP	MINT BOXED £45.00
VOIGTLANDER BESSA WINDER / GRP FOR T & R2	MINT- £115.00
VOIGTLANDER ANGLE FINDER + 15.21.25mm ADAPTORS	MINT BOXED AS NEW £245.00

Medium & Large Format

BRONICA RF 45mm f4 ZENZANON FOR 645 RF + FINDER	MINT CASED £399.00
BRONICA RF 20 FLASH FOR RF 645	MINT CASED £175.00
BRONICA 150mm f3.5 ZENZANON E MC	MINT BOXED £149.00
BRONICA 150mm f3.5 ZENZANON E MC	MINT £129.00
BRONICA 150mm f4.5	MINT £125.00
BRONICA 150mm F4 E	MINT- £99.00
BRONICA ET85 120 BACK	MINT £79.00
BRONICA PLAN PRISM FOR ET85/ET85	MINT CASED £69.00

BRONICA AEII PRISM FINDER	MINT- £59.00
BRONICA 50mm f3.5 ZENZANON S	EXC+++ £119.00
BRONICA 100mm f4 MACRO ZENZANON PE	MINT £245.00
BRONICA 150mm f3.5 ZENZANON S	MINT £165.00
BRONICA SQ41 120 BACK	MINT BOXED £99.00
CONTAX MFD-2 POLAROID BACK FOR CONTAX 645	NEW £99.00
FUJI GAGAS 21 WITH 55mm - 90mm ZOOM LENS	MINT-BOXED £575.00
FUJI GVI 670 MK III CAN 90mm f3.5 LENS	MINT BOXED £675.00
MAMIYA 150mm f4.5 + HOOD FOR MAMIYA 77II	MINT £375.00
MAMIYA 65mm f4 SEKOR Z LENS FOR RZ + HOOD	MINT £199.00
MAMIYA 65mm f4 LENS FOR RZ	MINT- £399.00
MAMIYA 180mm f4.5 SEKOR Z W FOR RZ	MINT £199.00
MAMIYA 250mm f4.5 LENS FOR RZ	MINT- £195.00
MAMIYA 150mm f3.5 AIF FOR 645 AIF	MINT £299.00
MAMIYA 210mm f4 SEKOR C FOR 645	MINT CASED £195.00
MAMIYA RB 67 PRO S COMP WITH 90mm f3.8 + 120 BACK	EXC+++ £295.00
MAMIYA 150mm f4.5 SEKOR FOR RB	MINT £169.00
MAMIYA R2 67 PRO BACK	MINT- £69.00
MAMIYA R2 67 PRO II BACK	MINT- £79.00
MAMIYA R2 67 POLAROID BACK	MINT- £75.00
MAMIYA 220 BACK FOR RB 67	MINT BOXED £95.00
PENTAX 55mm f3.5 TAKUMAR SMC FOR 6x7	MINT- £299.00
PENTAX 55mm f2.8 FOR PENTAX 645	MINT BOXED £199.00
PENTAX 150mm f3.5 FOR PENTAX 645	MINT BOXED £199.00

Hasselblad

HASSELBLAD 503 CM GOLD SUPREME ONLY 500	MINT BOXED UNUSED £4,995.00
HASSELBLAD 503CX COMP WITH 50mm CF + A12 BACK	MINT- £995.00
HASSELBLAD 503 CM BODY + WLF	MINT- £495.00
HASSELBLAD 500CM BODY WITH 80mm f2.8 T + HOOD	MINT- £695.00
HASSELBLAD 90mm f4 FOR XPM	MINT IN KEEPER £365.00
HASSELBLAD 503 CX WITH 80mm CF + BACK + WLF	EXC+++ £1,295.00
HASSELBLAD 500ELM BODY + A12 BLACK BACK	EXC++ £299.00
HASSELBLAD 40mm f4 CF	MINT £995.00
HASSELBLAD 50mm f4 CF FLE DISTAGON + HOOD	MINT BOXED £695.00
HASSELBLAD 50mm f4 CF DISTAGON + HOOD	MINT £575.00
HASSELBLAD 150mm f4 SONNAR CF	MINT- £395.00
HASSELBLAD 150mm f4 SONNAR CF	EXC+++ £375.00
HASSELBLAD A12 BACK	EXC+++ £99.00
HASSELBLAD CM WINDER + REMOTE	MINT £495.00
HASSELBLAD PLAN PRISM	EXC £75.00
HASSELBLAD PM PRISM	MINT £199.00
HASSELBLAD 500CM/503 WLF BLACK	MINT £125.00
HASSELBLAD EXTENSION TUBE 16 F	MINT- £75.00

Nikon Auto-Focus, Digital Lenses & Accessories

NIKON F6 BODY SUPERB EXAMPLE LOW USE	MINT BOXED £975.00
NIKON F5 BODY	MINT £475.00
NIKON F5 BODY	MINT- £375.00
NIKON F4 BODY	EXC++ £199.00
NIKON F100 BODY COMPLETE WITH INSTRUCTIONS	MINT BOXED £225.00
NIKON F90 BODY + MB 10 GRP	EXC++ £95.00
NIKON F55 BODY	MINT BOXED £39.00
NIKON 24mm f2.8 AF	MINT £199.00
NIKON 28mm f2.8 AF "D"	MINT £189.00
NIKON 28mm f2.8 AF	MINT £145.00
NIKON 35mm f1.8 "G" DX AF-S	MINT BOXED AS NEW £125.00
NIKON 50mm f1.8 AF "D"	MINT £79.00
NIKON 50mm f1.4 AF "D"	MINT BOXED £189.00
NIKON 60mm f2.8 AF MACRO MICRO NIKKOR	MINT-BOXED £265.00
NIKON 85mm f1.4 AF "D"	MINT-BOXED £499.00
NIKON 85mm f2.8 AF "D" MICRO PC NIKKOR	MINT-BOXED £399.00
NIKON 105mm f2.8 AF MACRO MICRO NIKKOR	MINT BOXED £325.00
NIKON 12 - 24mm f4 "G" DX IF ED AF-S	MINT BOXED £599.00
NIKON 16 - 85mm f3.5/5.6 "G" DX AF-S VR RED	MINT BOXED AS NEW £365.00
NIKON 17 - 35mm f2.8 IF ED "D" AF-S	MINT BOXED AS NEW £975.00
NIKON 18 - 35mm f3.5/4.5 "D" IF ED AF	MINT-BOXED £399.00
NIKON 18 - 70mm f3.5/4.5 DX IF ED AF-S + HOOD + CASE	MINT BOXED £145.00
NIKON 18 - 200mm f3.5/5.6 "G" DX IF ED AF-S VR	MINT BOXED £425.00
NIKON 20 - 35mm f2.8 "D" IF AF	EXC++ CASED £475.00



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Nikon 1: J1 From **£379.95**

10.1 megapixels
60.0 fps
1080p movie mode

SAVE UP TO **£154** ON RRP

White, Red, Silver or Black

J1 + 10-30mm RRP £549.99 **£379.95**
J1 + 10mm RRP £599.99 **£429**
J1 + 10-30mm + 30-110mm RRP £699.99 **£495**
V1 + 10-30mm RRP £829.99 **£629.90**
V1 + 10mm RRP £879.99 **£665**
V1 + 10-30mm + 30-110mm RRP £979.99 **£749**



Nikon D3200 From **£559**

24.2 megapixels
4.0 fps
1080p movie mode

NEW!

D3200 Body PRE-ORDER **£559**
D3200 + 18-55mm f3.5-5.6 G AF-S DX VR PRE-ORDER **£649**

RECOMMENDED D3200 ACCESSORIES:
Nikon MC-DC2 Remote Control **£25.99**
Nikon WU-1a Wireless Mobile Adapter **£54.99**
Nikon ME-1 Stereo Microphone **£99.99**
Nikon GP-1 GPS Module **£199.95**



Nikon D5100 From **£498**

16.2 megapixels
4.0 fps
1080p movie mode

D5100 Body RRP £669.99 **£449.95 Inc £50 Cashback*** **£498**
D5100 + 18-55mm f3.5-5.6 G AF-S DX VR RRP £779.99 **£519 Inc £50 Cashback*** **£569**
D5100 + 18-55mm VR + 55-200mm **£690.99 Inc £65 Cashback*** **£755.99**

Nikon Cashback* ends 30.05.12



Nikon D300s From **£1099**

12.3 megapixels
7.0 fps
720p movie mode

D300s Body RRP £1499.99 **£1099**

RECOMMENDED D300s ACCESSORIES:
Nikon EN EL3e Lithium Ion Battery **£54.95**
Nikon MB D10 Battery Grip **£279**

CUSTOMER REVIEW: D300s + 16-85mm VR
★★★★★ 'The perfect combo for a Prosumer' Robin - Bristol

Nikon D800 & D800E

- Full Frame FX Format CMOS Sensor
- 36.3 Megapixels
- Multi-area D-Movie records Full 1080p HD movies (FX & DX Format)
- ISO 50-25,600

NEW! D800 Body **£2599**
NEW! D800E Body + Capture NX2 **£2899**

NIKON FX CASHBACK** WITH selected purchases:

AF-S 14-24mm f2.8 G ED	£100 Cashback*
AF-S 24-70mm f2.8 G ED	£80 Cashback*
AF-S 16-35mm f4.0 G ED VR	£75 Cashback*
AF-S 24-120mm f4.0 G ED VR	£75 Cashback*
AF-S 28-300mm f3.5-5.6 G ED VR	£60 Cashback*
AF-S 105mm f2.8 G IF-ED VR Micro	£50 Cashback*
AF-S 50mm f1.4 G	£35 Cashback*

UP TO **£180 CASHBACK***

NEW! D800 Body PRE-ORDER From **£2599**

T&Cs apply - one, or a max. of two, selected lenses (shown left) must be purchased with a D800, D800E or D4 in order to qualify for the relevant Cashback amount. Please note this Offer ends 30.09.12.

Nikon D3x From **£5034**

24.5 megapixels
7.0 fps
full frame CMOS sensor

D3x Body **£5034**

CUSTOMER REVIEW: D3x Body
★★★★★ 'As good as it gets' Peterhepner - Kent

Nikon Capture NX2 **£132.99**
Nikon Capture NX2 Upgrade (Capture NX required) **£81.99**

Nikon D4 From **£5289**

16.2 megapixels
11.0 fps
full frame CMOS sensor

NEW! D4 Body **£5289**

NIKON FX CASHBACK** WITH D4 purchases:

AF-S 14-24mm f2.8 G ED	£100 Cashback*
AF-S 24-70mm f2.8 G ED	£80 Cashback*
AF-S 16-35mm f4.0 G ED VR	£75 Cashback*
AF-S 24-120mm f4.0 G ED VR	£75 Cashback*
AF-S 28-300mm f3.5-5.6 G ED VR	£60 Cashback*
AF-S 105mm f2.8 G IF-ED VR Micro	£50 Cashback*
AF-S 50mm f1.4 G	£35 Cashback*

SONY

NEX-5N Silver or Black

16.1 megapixels
10.0 fps

NEX-5N Body **£449**

NEX-5N + 18-55mm **£529**
NEX-5N + 16mm + 18-55mm **£619**
NEX-5N + 18-55mm + 55-210mm **£739**
NEW! NEX-7 Body (Black) **£989**
NEW! NEX-7 + 18-55mm (Black) **£1089**

NEW! A57 Body **£619**
NEW! A57 + 18-55mm **£689**
NEW! A57 + 18-55mm + 55-200mm **£849**

A77

24.3 megapixels
12.0 fps
1080p movie mode

A77 DSLT From **£998**

A77 Body **£998**
A77 + 16-50mm **£1449**

RECOMMENDED ACCESSORIES:
Sony VG-C77AM Vertical Battery Grip **£249.99**
Sony NP-FM500H Battery **£68**

Panasonic

GF5 Black or White

12.1 megapixels
4.0 fps
1080i movie mode

NEW! GF5 From **£499**

GF5 + 14-42mm **£499**
GF5 + 14-42mm Power Zoom **£599**

G3 Red, Black or White

16.0 megapixels
4.0 fps
1080i movie mode

G3 Body **£359 Inc Cashback*** **£409**

G3 + 14-42mm **£419 Inc Cashback*** **£469**
G3 + 14-42mm + 45-200mm **£629.95 Inc C/back*** **£679.95**

GX1 Black or Silver

16.0 megapixels
20.0 fps
1080p movie mode

GX1 Body **£389 Inc Cashback*** **£439**

GX1 + 14-42mm (Black) **£429 Inc Cashback*** **£479**
GX1 + 14-42mm Power Zoom **£549 Inc Cashback*** **£599**

Panasonic G3 and GX1 Cashback* ends 31.05.12

OLYMPUS

E-P3 White, Silver or Black

12.3 megapixels
3.0 fps
1080i movie mode

E-P3 Body **£599**

E-P3 + 14-42mm f3.5-5.6 ED **£639**
E-P3 + 17mm f2.8 Pancake **£649**
E-P3 + 14-42mm + 40-150mm **£799**
E-P3 + 14-150mm f4.0-5.6 ED **£939**

E-PM1 + 14-42mm II **£295**
E-PM1 + 14-42mm II + 40-150mm **£419**
E-PL3 + 14-42mm II Was **£449** **£369**
E-PL3 + 14-42mm II + 40-150mm **£509**

OM-D E-M5 Silver or Black

16.1 megapixels
9.0 fps
1080p movie mode

NEW! E-M5 PRE-ORDER NOW!

NEW! E-M5 Body **£999**
NEW! E-M5 + 12-50mm **£1149**

Olympus Digital SLR

E-5 Body **£1295**

SIGMA

SD15

14.1 megapixels
3.0 fps

SD15 Body **£584.99**

RECOMMENDED ACCESSORIES:
Sigma CR21 Cable Release **£24.99**
Sigma RS31 Remote Control **£24.99**
SanDisk 8GB Extreme Pro 95MB/Sec SDHC Card **£39**
Sigma PG-21 Power Grip **£169.99**
Sigma EF 610 DG Super **£209.99**

NEW! SD1 Merrill Body **£1839**

PENTAX

K-01

16.0 megapixels
6.0 fps
1080p movie mode

NEW! K-01 From **£599**

NEW! K-01 Body **£599**
NEW! K-01 + 40mm **£679**
NEW! K-01 + 18-55mm **£679**

Up to **£80 K-5 Cashback***

K-5 Body **£699 Inc £50 C/back*** **£749**
K-5 + 18-55mm **£709 Inc £80 C/back*** **£789**
K-5 + 18-55mm + 50-200mm **£869 Inc £80 C/back*** **£949**

FUJIFILM

X-Pro1

16.3 megapixels
6.0 fps
1080p movie mode

NEW! X-Pro1 **£1299**

NEW! X-Pro 1 **£1299**

Fuji X-Mount Lenses:
Fuji Fujinon 35mm f1.4 R **£549**
Fuji Fujinon 18mm f2.0 R **£549**
Fuji Fujinon 60mm f2.4 R **£599**

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Visit www.wexphotographic.com

Canon Cashback* ends 05.06.12

Canon EOS 1100D

12.2 megapixels
3.0 fps
720p movie mode

SAVE UP TO £80 ON RRP

1100D Body RRP £379 **£304**
1100D + 18-55mm f3.5-5.6 IS II RRP £459 **£379**

Canon EOS 600D

18.0 megapixels
3.7 fps
1080p movie mode

£50 CASHBACK* (applies to 600D purchases)

600D Body **£483 Inc Cashback*** **£533**
600D + 18-55mm f3.5-5.6 IS II **£565 Inc Cashback*** **£615**
600D + 18-135mm f3.5-5.6 IS **£709 Inc Cashback*** **£759**
600D + 18-55mm II + 55-250mm f4.0-5.6 IS II **£755 Inc Cashback*** **£805**

1100D Body £304 | 600D Body £533

Canon EOS 550D

18.0 megapixels
3.7 fps
1080p movie mode

£30 CASHBACK*

550D From £464

550D Body **£434 Inc Cashback*** **£464**
550D + 18-55mm f3.5-5.6 IS **£514 Inc Cashback*** **£544**
550D + 18-135mm f3.5-5.6 IS **£656.79 Inc Cashback*** **£686.79**
550D + 18-55mm f3.5-5.6 IS + 55-250mm f4.0-5.6 IS **£699 Inc Cashback*** **£729**

Canon EOS 60D

18.0 megapixels
5.3 fps
1080p movie mode

SAVE £410 ON RRP

60D From £774

60D Body RRP £1049.99 **£774**
60D + 18-55mm f3.5-5.6 IS II RRP £1149.99 **£849**
60D + 18-135mm f3.5-5.6 IS RRP £1299.99 **£968.90**
60D + 17-85mm f4.0-5.6 IS USM RRP £1349.99 **£995**
60D + 17-55mm f2.8 IS USM RRP £1949.99 **£1539**

CUSTOMER REVIEW: 1100D + 18-55mm II
★★★★★ 'Great for a novice looking to improve' Liz - South West

CUSTOMER REVIEW: 600D + 18-135mm IS
★★★★★ 'An excellent product' Whiteley - Suffolk

CUSTOMER REVIEW: 550D + 18-55mm IS
★★★★★ 'Amazing video image' Rob - Norwich

CUSTOMER REVIEW: 60D Body
★★★★★ 'Wow, an amazing camera' Adrian - UK

Canon EOS 7D

18.0 megapixels
8.0 fps
1080p movie mode

SAVE £725 ON RRP

7D Body £1094.90

7D + 18-135mm f3.5-5.6 IS RRP £1999.99 **£1345**
7D + 15-85mm f3.5-5.6 IS USM RRP £2399.99 **£1674**
7D + 70-300mm L IS USM RRP £2899.99 **£2220**

Canon NEW! EOS 5D Mark III

• 61 point AF with 41 cross type sensors
• ISO standard: 100-25,600 (expandable from 50-102,400)

5D Mark III Body **£2999**
5D Mark III + 24-105mm f4.0 L IS USM **£3689**
5D Mark III + 24-70mm f2.8 L USM II **£5298**

5D Mark III RECOMMENDED ACCESSORIES:
Canon GP-E2 GPS Receiver **£299**
Canon ST-E3-RT Speedlite Transmitter **£309**
Canon BG-E11 Battery Grip **£329**
Canon 600EX-RT Flashgun **£679**
Canon WFT-E7B Wireless Transmitter **£789**

5D Mark II Body **£1595**
5D Mark II + 24-105mm f4.0 L IS USM **£2255**

NEW! 5D Mark III PRE-ORDER From £2999

Canon 1D Mark IV

16.1 megapixels
10.0 fps
1080p movie mode

SAVE £1307 ON RRP

1D Mk IV From £3492

NEW! 1D X Body PRE-ORDER £5299

1D Mk IV RECOMMENDED ACCESSORIES:
Canon LP-E4 Battery **£129**
Canon WFT-E2 II Wireless Transmitter **£619**
1D X RECOMMENDED ACCESSORY:
Canon LP-E4N Battery **£149.99**

CUSTOMER REVIEW: 7D + 15-85mm
★★★★★ 'Probably the best APS-C DSLR around' Shuggie - Scotland

★★★★★ CUSTOMER PRODUCT REVIEWS ★★★★★
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CUSTOMER REVIEW: 1D Mark IV Body
★★★★★ 'Stunning camera' Zurg - South Wales

Memory Cards

SanDisk



Extreme Pro: 95MB/s SDHC	
8GB	£39
16GB	£59
32GB	£99
64GB SDXC	£199
SanDisk Extreme: 60MB/s UDMA C/Flash	
8GB	£49
16GB	£79
32GB	£139

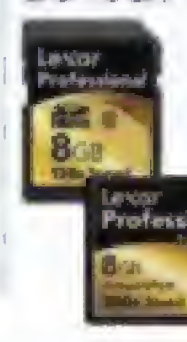
SanDisk Extreme Pro: 90MB/s UDMA C/Flash	
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16GB	£199.95
32GB	£399
64GB	£799
Eye-Fi Card with Adapter	
4GB	£39.95
8GB	£59.95
SanDisk ImageMate USB 3.0 12-in-1 Reader	
White	£34.95

SONY



NEW! Sony XQD™ Memory Card: 125MB/s XQD	
16GB	£145
32GB	£229
NEW! Sony XQD™ Readers:	
XQD Card USB 3.0 Reader	£49
XQD Express Card Adapter	£79

Lexar



Lexar Professional: 20MB/s SDHC	
8GB	£29
16GB	£49
32GB	£94
128GB SDXC	£199
60MB/s UDMA C/Flash	
8GB	£49
16GB	£79
32GB	£149

90MB/s UDMA C/Flash	
8GB	£64
16GB	£129
32GB	£229
NEW! Lexar Pro Reader	
A Dual-Slot USB 3.0 Reader with a USB interface speed file transfer up to 500MB/s. (Backwards compatible). £38	

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Canon Speedlites:

£25 CASH-BACK*

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430 EXII **£182.95 Inc C/back*** **£207.95**
Canon Cashback* ends 05.06.12

Macroflites:

MR-14EX **£469**
MT-24EX **£749**

Nikon Speedlights:

SB400 **£124.99**
SB700 **£238**
SB910 **£369**

Speedlight Kits:

R1 Close-Up **£417.99**
R1C1 **£598**

SONY Flashguns:

HVL-F58AM **£399.99**
HVL-F43AM **£229**

OLYMPUS Flashguns:

FL-50R **£499.99**
FL-36R **£222.99**

Flashguns:

AF 540FGZ **£349.99**
AF 360FGZ **£249.99**

Ringflash:

DRF14 **£119**

Flashguns:

24 AF-1 **£54.95**
44 AF-1 **£129**
50 AF-1 **£180**
58 AF-2 **£285**

Macro flash:

15 MS-1 **£295.99**

SIGMA Flashguns:

EF 610 DG ST **£129.99**
EF 610 DG Super **£209.99**

Macro Flash

EM-140 DG **From £314.99**

Nissin Flashguns:

Di466 **£81.99**
Di622 II **£119**
Di866 **£199**

SUNPAK Flashguns:

PZ42X **£119.99**
PF30X **£81.99**

Ringflash:

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Digital SLR Lenses

Canon

SAVE
£40
on RRP

50mm f1.8 II
RRP £129.99
£88.95



NEW!
EF 24mm
f2.8 IS USM
£749



NEW!
EF 28mm
f2.8 IS USM
£729



NEW!
EF 24-70mm
f2.8 L USM II
£2299



85mm
f1.4 G
AF-S
£1248



24-120mm
f4 G ED
AF-S VR
£829.99



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f3.5-5.6 G ED
AF-S VR
£694.90



55-300mm
f4.5-5.6 G
AF-S DX VR
£294.99

Up to £175 Canon Cashback* on selected lenses:

EF-S 60mm f2.8 USM Macro	£334.90 Inc £25 Cashback*	£359.90
EF 100mm f2.8 USM Macro	£404 Inc £45 Cashback*	£449
EF 100mm f2.8 L IS USM Macro	£664 Inc £60 Cashback*	£724
EF-S 10-22mm f3.5-4.5 USM	£539 Inc £60 Cashback*	£599
EF-S 15-85mm f3.5-5.6 IS USM	£595 Inc £60 Cashback*	£655
EF-S 17-40mm f4.0 L IS USM	£555 Inc £60 Cashback*	£615
EF 16-35mm f2.8 L USM MkII	£1069 Inc £90 Cashback*	£1159
EF 17-40mm f4.0 L IS USM	£555 Inc £60 Cashback*	£615
EF-S 18-200mm f3.5-5.6 IS	£374 Inc £45 Cashback*	£419
EF-S 17-55mm f2.8 IS USM	£739.95 Inc £60 Cashback*	£799.95
EF 24-105mm f4.0 L IS USM	£809 Inc £90 Cashback*	£899
EF 70-200mm f2.8 L IS USM II	£1750 Inc £175 Cashback*	£1925
EF 70-200mm f4.0 L IS USM	£855 Inc £90 Cashback*	£945
EF 70-300mm f4.0-5.6 IS USM	£387 Inc £45 Cashback*	£432
NEW! EF 70-300mm f4.0-5.6 L IS USM	£1109 Inc £90 Cashback*	£1199
EF 100-400mm f4.5-5.6 L IS USM	£1169 Inc £90 Cashback*	£1259
Canon Cashback* ends 05.06.12		
CANON LENSES		
TS-E 17mm f4.0 L	£1957	
EF 24mm f1.4 L II USM	£1339	
EF 24mm f2.8	£369	
TS-E 24mm f3.5 L II	£1699.90	
EF 28mm f1.8 USM	£382.99	
EF 35mm f1.4 L USM	£1158.99	
EF 35mm f2.0	£217.90	

TS-E 45mm f2.8	£1118.95
EF 50mm f1.2 L USM	£1268
EF 50mm f1.4 USM	£289
MP-E 65mm f2.8 1-5x Macro	£844
EF 85mm f1.2 L II USM	£1749
EF 85mm f1.8 USM	£309.90
TS-E 90mm f2.8	£1118.95
EF 135mm f2.0 L USM	£899
EF 180mm f3.5 L USM Macro	£1249.99
EF 200mm f2.8 L USM II	£629
EF 300mm f2.8 L IS USM II	£5498
EF 300mm f4.0 L IS USM	£1143.95
EF 400mm f2.8 L IS USM II	£8868.90
EF 400mm f5.6 L IS USM	£1089.90
EF 500mm f4.0 L IS USM II	£8489
EF 600mm f4.0 L IS USM II	£10999
EF 800mm f5.6 L IS USM	£10295
EF 8-15mm f4.0 L USM Fisheye	£1149
EF 17-40mm f4.0 L USM	£615
EF-S 17-85mm f4.0-5.6 IS USM	£359
EF-S 18-55mm f3.5-5.6 IS II	£148
EF-S 18-135mm f3.5-5.6 IS	£334
EF 24-70mm f2.8 L USM	£989
EF 28-135mm f3.5-5.6 IS USM	£373.99
EF 28-300mm f3.5-5.6 L IS USM	£2184.99
NEW! EF-S 55-250mm f4.0-5.6 IS II	£219
EF 75-300mm f4.0-5.6 USM III	£239

45mm f2.8 D PC-E ED Micro	£1393.90
50mm f1.4 G AF-S	£292.90
50mm f1.4 D AF	£232.99
50mm f1.8 D AF	£106
50mm f1.8 G AF-S	£179
60mm f2.8 G AF-S ED Micro	£397.99
85mm f1.4 D AF	£897.89
85mm f1.8 D AF	£304.89
85mm f2.8 D PC-E Micros	£1357.99
85mm f3.5 G ED AF-S VR DX Micro	£413.90
105mm f2.8 G AF-S VR IF ED Micro	£610
135mm f2.0 D AF DC	£964.95
180mm f2.8 D AF IF-ED	£627.90
200mm f2.0 G ED AF-S VR IF	£3128.90
200mm f4.0 AF Micro	£1123.89
300mm f2.8 G ED VR II AF-S	£4056.99
300mm f4.0 D AF-S IF ED	£974.99
400mm f2.8 G ED VR AF-S	£6639
500mm f4.0 ED VR AF-S	£5867.89
600mm f4.0 D AF-S IF ED	£7070
10-24mm f3.5-4.5 G AF-S DX	£659
12-24mm f4.0 G ED AF-S IF DX	£799.90
14-24mm f2.8 G ED AF-S	£1299.90
16-35mm f4.0 G ED AF-S VR	£844.99
16-85mm f3.5-5.6 G ED AF-S DX VR	£449
17-55mm f2.8 G ED DX AF-S IF	£1064.89
18-35mm f3.5-4.5 D IF ED AF	£499
18-55mm f3.5-5.6 G ED AF-S DX II	£123.99
18-55mm f3.5-5.6 G AF-S DX VR	£146.50
18-105mm f3.5-5.6 G ED AF-S DX VR	£224.75
18-200mm f3.5-5.6 G ED AF-S DX VR II	£589
24-70mm f2.8 G ED AF-S	£1203.90
24-85mm f2.8-4.0 D AF	£514.90
55-200mm f4.5-5.6 G ED AF-S DX VR IF	£242.89
55-200mm f4.5-5.6 G AF-S DX	£187.89
70-200mm f2.8 G ED AF-S VR II	£1625
70-300mm f4.5-5.6 G ED AF-S IF VR	£429
80-400mm f4.5-5.6 D AF VR	£1179.90
200-400mm f4.0 G ED AF-S IF VR	£4773.90
200-400mm f4.0 G ED AF-S VR II	£4979

SIGMA LENSES

30mm f1.4 EX DC	£379
50mm f2.8 EX DG Macro	£269
50mm f1.4 EX DG HSM	£379
70mm f2.8 EX DG Macro	£369
85mm f1.4 EX DG HSM	£669
105mm f2.8 APO EX DG OS HSM Macro	£549
150mm f2.8 EX DG OS HSM Macro	£799
300mm f2.8 EX DG	£2197
500mm f4.5 EX DG	£3769
800mm f5.6 APO EX DG HSM	£4319
8-16mm f4.5-5.6 DC HSM	£549
10-20mm f4.0-5.6 EX DC HSM	From £399
10-20mm f3.5 EX DC HSM	£459
NEW! 12-24mm f4.5-5.6 EX DG HSM II	£679
17-70mm f2.8-4.0 DC Macro OS HSM	£344.95
18-50mm f2.8-4.5 DC OS HSM	£177
18-125mm f3.8-5.6 DC OS HSM	£253.95
18-200mm f3.5-6.3 DC	£174.95
18-250mm f3.5-6.3 DC OS HSM	£399
24-70mm f2.8 IF EX DG HSM	£599
NEW! 50-150mm f2.8 EX DC APO OS HSM	£949
50-200mm f4.0-5.6 DC OS HSM	£175
50-500mm f4.5-6.3 DG OS HSM	£1249
70-200mm f2.8 EX DG OS HSM	£899
70-300mm f4.0-5.6 APO Macro Super DG	£177.99
70-300mm f4.0-5.6 DG OS	£298.99
120-400mm f4.5-5.6 DG OS HSM	From £649
150-500mm f5.0-6.3 DG OS HSM	From £799
EX DG APO Tele Converters	From £199

TAMRON LENSES

60mm f2.0 Di II LD SP AF IF Macro	£353.99
180mm f3.5 Di SP AF Macro	£698
10-24mm f3.5-4.5 Di II LD SP AF ASP IF	From £364.90
17-50mm f2.8 XR Di II VC	£365
18-200mm f3.5-6.3 XR Di II	From £169
18-270mm f3.5-6.3 Di II VC PZD	£399
28-75mm f2.8 XR Di	From £354.90
70-300mm f4.5-5.6 SP Di VC USD	£336

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Canon



NEW! PowerShot G1 X £699

14.3
megapixels
4.5 fps
1080p
movie mode



PowerShot SX40 HS
RRP £459 £334

12.0
megapixels
35x
optical zoom
1080p
movie mode



PowerShot S100
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12.0
megapixels
5.0x
optical zoom
1080p
movie mode

IXUS 125 HS Pink, Red, Blue, Silver or Green	£199
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IXUS 500 HS Silver, Red, Blue or Black	£269
IXUS 510 HS White or Black	£349
PowerShot A4000 IS Pink, Silver, Blue or Red	£149
PowerShot D20 (Underwater Camera) Silver, Blue or Yellow	£349
PowerShot G12	RRP £449.99 £379
PowerShot SX220 HS Pink, Silver or Black	£149.95 Inc £30 Cashback*
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PowerShot SX260 HS Red, Grey, Green or Black	£269 Inc £30 Cashback*



NEW! Optio WG-2 Red or Black £239
NEW! Optio WG-2 GPS Orange or White £279

Panasonic



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RRP £329 £299.95

14.1
megapixels
20x
optical zoom



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megapixels
24x
optical zoom



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10.1
megapixels

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LUMIX TZ25 Red or Black	£249
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Viewfinder
Kit
£389 Inc
C/back*
£429

TG-320 Blue or Red	£119
TG-620 Blue, White, Pink, Green or Black	£199
SZ-14 Red or Silver, Black	£234
SH-25 MR Gold, Red, White or Black	£169
SP-720 UZ Silver or Black	£189.99
SZ-31 MR Silver or Black	£199.95
XZ-1 White or Black	£269 Inc Cashback*



Nikon
Coolpix P7100 Black
RRP £449.99 £349

SAVE
£100
ON RRP



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£329.95

16.1
megapixels
42x
optical zoom

Coolpix S30 White, Blue, Pink or Black	£89
Coolpix S3300 Pink, Green, Blue, Purple, Silver, Red or Black	£99.99
Coolpix S6300 Blue, Red or Black	£159.99
Coolpix L810 Black, Red, Red or Bronze	£199.95
Coolpix S9300 Red, Silver, Blue or Black	£259.99
Coolpix P310 Black, White	£234.95



SONY
Cyber-Shot HX20V Black or Brown
£379

W690 Red or Black	£179
H90 Red, Silver or Black	£229
WX100 White, Silver or Black	£229
HX10V Red, White or Black	£329
TX20 Blue or Black	£319
HX200V Black	£429



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RRP £439.99 £359

SAVE
£80
ON RRP



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RRP £999.99 ONLY £679

SAVE
£320
ON RRP

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lowepro



Pro Messenger
Slate Grey

Pro Messenger:

160 AW	£160
180 AW	£170
200 AW	£180



Flipside:
Black

200	£64
300	£74
400 AW	£94
500 AW	£139

VANGUARD



40F
Supreme Hard Case
Black

Supreme Hard Cases:

27F	£39.95
37F	£89
38F	£79
40F	£109.99
46F	£139
53F	£179.99

tamrac



Expedition
5x Black

4x	£99	7x	£159
5x	£109	8x	£179
6x	£129	9x	£199

DOMKE



F-803

F-5XB	£84.95
F-5X2	£109.95
F-6	£129.95
F-803	£159.95
F-2	£194.95

KATA



DL Series Backpack:

DR-465	£89.95
DR-466	£99.95
DR-467	£109.95

Manfrotto
Imagine More



White
Black
Brown

Stile



Stile Veloce Backpack:
V.....£88.95
VII.....£74.95
Stile Unica Messenger
VII Bag.....£83.95
Stile Unica Messenger V Bag:
+ FREE MMC3-2 Compact
Monopod worth £19.95
(offer ends 30.06.12)
.....£69.95

Billingham



Hadley
Pro
Original
Canvas
Khaki/Tan

Hadley: Canvas/Leather:
Khaki/Tan, Black/Tan,
Black/Black.
FibreNyte/Leather: Khaki/Tan,
Sage/Tan, Black/Black.
Digital.....£109
Small.....£129
Large.....£149
Pro Original.....£164

335
FibreNyte
Khaki/Tan



5 Series: Khaki/Tan,
Black/Tan, Black/Black. Fibre-
Nyte/Leather: Khaki/Tan,
Sage/Tan, Black/Black.
335.....From £254.95
225.....From £249
445 Black/Tan, Khaki/Tan,
Black/Black, Sage
FibreNyte/Tan From £279
555 Black/Tan, Khaki/Tan,
Black/Black.....£314.95

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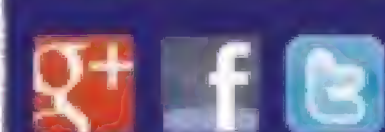
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Wednesday-Saturday 10am-6pm
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Tripods & Heads

Joby Gorillapods from only £14.95 - See our website for details!

055XPROB
• 178.5cm
Max Height
• 10cm
Min Height



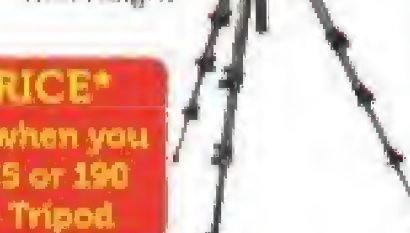
HALF PRICE*
Tripod Bag when you
buy any 055 or 190
Manfrotto Tripod

055 Series:

055XDB	£109.95
055XB	£125
055XPROB	£104.95
055XV	£154
055CX3	£259
055CXV3	£249.99

*Half price Tripod Bag offer ends 30.06.12

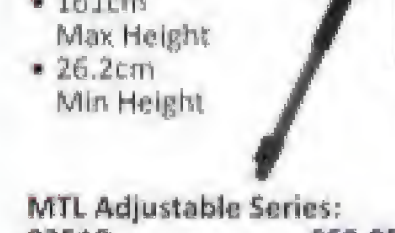
190CXPRO4
• 146cm
Max Height
• 8cm
Min Height



190 Series:

190XDB	£89
190XB	£99.95
190XPROB	£94.95
190CX3	£194
190CXV3	£219

GIOTTO



MTL8361B
• 161cm
Max Height
• 26.2cm
Min Height

MTL Adjustable Series:

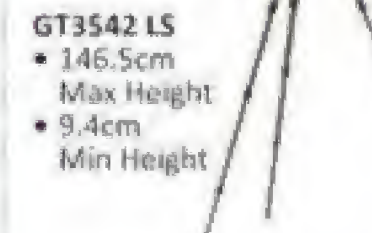
9351B	£69.95
+ MH5011 Head	£109.95
9361B	£94.95
+ MH5001 Head	£139
8351B	£179
8350B	£189
8361B	£209
8360B	£224.95
8271B	£299

VGRN9265
• 171cm
Max Height
• 28.6cm
Min Height



Vitruvian Series:
VGRN9265 Tripod
+ MH5501-652 Ball Head
Was £199.....£179
VGRN8225 Tripod
+ MH5310-630 Ball Head
.....£284
VGRN8265 Tripod
+ MH5501-652 Ball Head
.....£349

GITZO



GT3542 LS
• 146.5cm
Max Height
• 9.4cm
Min Height

6X Systematic Series:

GT3542 LS	£649.95
GT3542 XLS	£699.95
GT4542 LS	£709.95
GT5542 LS	£814.95
GT5562 GT5	£1059.95



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200/200 Twin Head	£454
200/400 Twin Head	£499
400/400 Twin Head	£539

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NEW! Gemini R Pulsar Tx Kits:
Flash Heads, 2x Stands, 1x 60x80cm Softbox, 1x 90cm Umbrella, 1x Wide Reflector, 1x Pulsar Tx Trigger and Card, 2x Mains Leads, Sync Cord and Cases.

500/500R Twin Head	£899
500/500R + Travelpak	£1335
500R 3 Head	£1430

Pulsar Plug-In Trigger Card From £75.99

NEW! Gemini Pro Pulsar Tx Kits:
Flash Heads, 2x Stands, Silver/White Umbrella, Wide Angle Reflector, 60x80cm Softbox, 1x Pulsar Tx Trigger and Card, Leads, Cables, Modelling Lamps and Cases.

500Pro Twin Head	£1159
500Pro + Travelpak	£1600
750Pro Twin + Travelpak	£1735
1000Pro Twin + Travelpak	£1999

Back Light Stand £29.99

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83cm Umbrella £24.99

Portalite 66x66cm Softbox £99.99

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Sekonic L-308S	£139
L358	£229.99
DigiPro F	£159.99

Paper

Colorama	From
1.35x11m	£34.99
1.72x11m	£43.99
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elinchrom



D-Lite it Kit

BXRI Kits:
BXRI Heads, 2x Portalite Softboxes, 2x ClipLock Stands, 1x Skyport Transmitter, 2x Mains Leads, Head Case and Stand Bag.

250/250 Twin Head	£754.99
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500/500 Twin Head	£889

Skyport Universal Trigger Set £99.99

D-Lite it Kits:
D-Lite it heads, 2x Stands, 2x 66x66cm Softboxes, 1x 18cm Reflector, 2x Carry Cases, 1x Skyport Transmitter, Leads, Cables and User Guide.

2 Twin Head	£489
2/4 Twin Head	£468.99
4 Twin Head	£549

Style RX Kits:
Style RX Heads, 2x 16cm Reflectors, 2x ClipLock Stands, 2x Translucent/Silver Umbrellas, 2x Carry Cases, Leads, Cables and User Guide.

RX600 Twin Head	£1199
RX1200 Twin Head	£1649.99

Ranger Quadra RX Set A + Case £1549

Snoot & Grid Set £41.99

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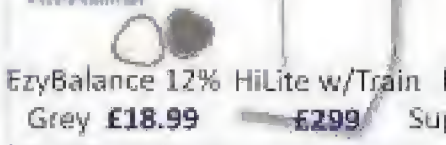
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Lastolite



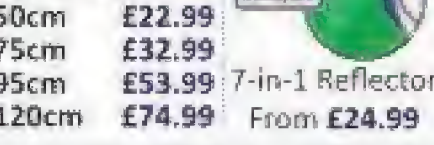
EzyBalance 12% HiLite w/Train Grey £18.99

Background Support £124.99



Reflectors: 30cm £12.99

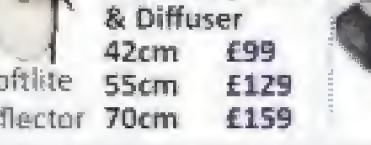
Reflectors: 50cm £22.99



7-in-1 Reflector From £24.99

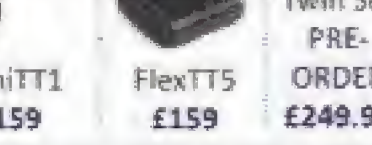
Reflector Kits: inc Honeycomb & Diffuser

42cm	£99
55cm	£129
70cm	£159



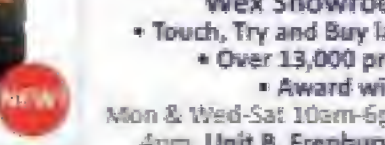
Softlite Reflector

PocketWizard



MiniTT1 £159

Plus III Twin Set PRE-ORDER £249.99



FlexTT5 £159



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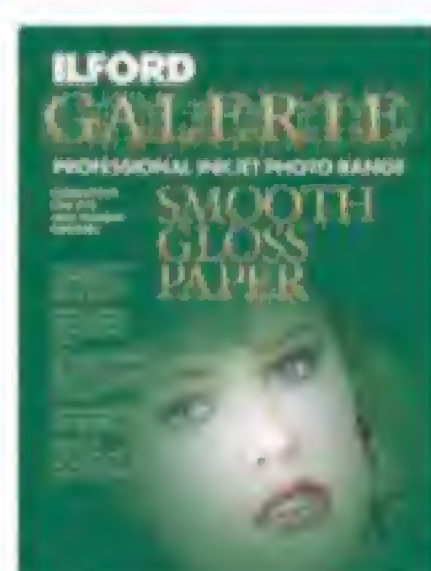
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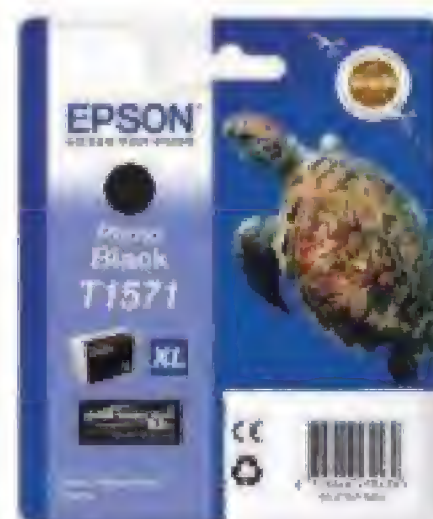
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We are a small, family owned and run company, specialising in photographic consumables - and proud winners of the 2011 Good Service Award. We are located in Leamington Spa, in the heart of Warwickshire - if you are passing, please pop into our shop, and meet Cooper - our new office dog!

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PRINTER INK CARTRIDGES



EPSON

COMPATIBLE & ORIGINAL INK



At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints. Here're the results from two independent ink tests that agree...

"Jet Tec's colours were superb, with single greys and blacks very close to Epson...so Jet Tec wins!"

- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing"

- Computer Upgrade Magazine

Digital
PHOTOGRAPHY

Ink Test Winner



Cartridge Code:	Originals:	Jet Tec Compatibles:	Suitable EPSON Printers:
T007 Black	£26.99 16ml	£3.99 20ml, 3 for £10.99	Photo 790, 870, 890, 895, 900, 915, 1290
T008 Colour	£21.99 40ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 895, 915
T009 Colour	£27.99 60ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£35.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830u, 925, 935
T027 Colour	£26.99 40ml	£4.99 50ml, 3 for £13.99	
T036 Black	£18.99 10ml	£3.99 13ml, 3 for £10.99	C42, C44, C46
T037 Colour	£26.99 25ml	£4.99 31ml, 3 for £13.99	
T040 Black	£42.99 17ml	£3.99 20ml, 3 for £10.99	C62, CX3200
T041 Colour	£35.99 17ml	£4.99 46ml, 3 for £13.99	
T050 Black	£29.99 15ml	£2.99 16ml, 3 for £7.99	440, 460, 660, Photo 700, 750, 1200
T051 Black	£34.99 24ml	£2.99 26ml, 3 for £7.99	740, 760, 800, 850, 860, 1160
T052 Colour	£34.99 35ml	£3.99 30ml, 3 for £10.99	440, 640, 660, 740, 750, 1160
T053 Colour	£24.99 43ml	£3.99 48ml, 3 for £10.99	Photo 700, 750
T0341-T0347 Set of 7	£119.99 set of 7	Check Website.	Photo 2100
T0341/8, each	£14.99 17ml	Check Website.	
T0342/3/4, each	£17.99 17ml	Check Website.	
T0345/6/7, each	£17.99 17ml	Check Website.	
T0441-T0454 Set of 4	£42.99 set of 4	£14.99, 3 sets for £42.99	C64, C66, C68, C66
T0441 Black	£17.99 13ml	£4.99 21ml, 3 for £13.99	CX3600/3650, CX6400, CX6600
T0452/3/4, each	£9.99 6ml	£3.99 21ml, 3 for £10.99	
T0481-T0486 Set of 6	£64.99 set of 6	£19.99, 3 sets for £56.99	R290, R220, R300, R320, R340
T0481/2/3, each	£14.99 13ml	£3.99 21ml, 3 for £10.99	RX500, RX600, RX620, RX640
T0484/5/6, each	£14.99 13ml	£3.99 21ml, 3 for £10.99	
T0540-T0549 Set of 9	£99.99 set of 9	£35.99, 3 sets for £99.99	Photo R800, R1800
T0540 Gloss	£8.99 13ml	£3.99 21ml, 3 for £13.99	
T0541/2/3/4, each	£13.99 13ml	£4.99 21ml, 3 for £13.99	Photo R240, R245
T0547/8/9, each	£13.99 13ml	£4.99 21ml, 3 for £13.99	RX420, RX425, RX520, RX525
T0551-T0554 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99	Photo R2400
T0551 Black	£8.99 6ml	£4.99 21ml, 3 for £10.99	
T0552/3/4, each	£8.99 6ml	£3.99 21ml, 3 for £10.99	D69, D88
T0591-T0599 Set of 8	£92.99 set of 8	Check Website.	DX3800/3850, DX4800/4250, DX4800/4850
T0591/2/3, each	£11.99 13ml	Check Website.	
T0594/5/6, each	£11.99 13ml	Check Website.	S20, S21, SX160/105/110/115/200/205/210/215
T0597/8/9, each	£11.99 13ml	Check Website.	SX400/405/415/515, D78/92/120, B40W, BX300
T0611-T0614 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99	DX4000/4400/5000/6000/7000/7400/8400/9400
T0611 Black	£8.99 6ml	£4.99 21ml, 3 for £13.99	Photo 1400
T0612/3/4, each	£8.99 6ml	£3.99 21ml, 3 for £10.99	
T0711-T0714 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99	Photo P50, PX650/660/700W/710W/720WD
T0711 Black	£8.99 7.4ml	£4.99 13ml, 3 for £13.99	PX730WD/860FW/810FW/830FWD/830FWD
T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	R265/265/360, RX560/585/585
T0791-T0796 Set of 6	£69.99 set of 6	Check Website.	Photo R1900
T0791/2/3, each	£11.99 10ml	Check Website.	
T0794/5/6, each	£11.99 10ml	Check Website.	
T0801-T0806 Set of 6	£49.99 set of 6	£19.99, 3 sets for £57.99	
T0801/2/3, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	
T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	
T0870-T0879 Set of 8	£69.99 set of 8	Check Website.	
T0870 Gloss	£7.99 11.4ml	Check Website.	
T0871/2/3/4, each	£8.99 11.4ml	Check Website.	
T0877/8/9, each	£8.99 11.4ml	Check Website.	
T0961-T0969 Set of 8	£69.99 set of 8	Check Website.	
T0961/2/3/4/5, each	£8.99 11.4ml	Check Website.	
T0966/7/8/9, each	£8.99 11.4ml	Check Website.	
T1281-T1284 Set of 4	£26.99 set of 4	£14.99 set of 4	S22, SX125/130, SX420W/425W/445W, BX305F
T1281 Black	£6.99 5.8ml	£4.99 13ml	
T1282/3/4, each	£6.99 3.5ml	£3.99 10ml	
T1291-T1294 Set of 4	£38.99 set of 4	£16.99 sets of 4	SX420W/425W/445W/525WD/620FW, BX305F/320FW/525WD/535WD/625FWD/630FW, BX635FWD/BX925FWD/BX935FWD, B42WD
T1291 Black	£9.99 11.2ml	£5.49 16ml	Photo R3000
T1292/3/4, each	£9.99 7ml	£4.49 13ml	Photo R2000
T1571-9, each NEW	£19.99 25.9ml each or £154.99 set of 8		Photo FX700
T1591-9, each NEW	£13.99 17ml each or £99.99 set of 8		
T5591-6, each	£12.99 13ml each or £69.99 set of 6		

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EPSON Stylus Pro 3800, 3880	
T5801/5802/5803/5804/5805/5806/5807/5808/5809/580A/B 80ml each	£39.99
EPSON Stylus Pro 4900:	
T6531/6532/6533/6534/6535/6536/6537/6538/6539/653A/653B 200ml	£72.99
EPSON Stylus Pro 4000, 4400, 7600, 9600	
T5431/5432/5433/5434/5435/5436/5437/5438 110ml each	£49.99
T5441/5442/5443/5444/5445/5446/5447/5448 220ml each	£74.99
EPSON Stylus Pro 4800, 4880:	
T6051/6052/6053/6054/6055/6056/605C/6057/6138/6059 110ml	£47.99
T6061/6062/606B/6063/6064/6065/6066/606C/6067/6148/6069 220ml	£72.99
EPSON Stylus Pro 7800, 7880, 9800:	
T6021/6022/602B/6023/6024/6025/6026/602C/6027/6118/6029 110ml	£47.99
T6031/6032/603B/6033/6034/6035/6036/603C/6037/6128/6039 220ml	£72.99

Canon Compatibles	
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BCi6 B/C/M/Y 15ml	£2.99
BCi6 PC/PM/R/G 15ml	£2.99
PGi5 Black 29ml	£4.99
CLi8 B/C/M/Y/PC/PM 15ml	£3.99
PGi520 Black 18ml	£4.99
CLi521 B/C/M/Y/GY 9ml	£3.99
PGi525 Black 19ml	£4.99
CLi526 B/C/M/Y/GY 9ml	£3.99
BCi24 Black 9ml	£1.99
BCi24 Colour 16ml	£2.99
PG37 Black 12ml	£9.99
PG40 Black 26ml	£13.99
PG50 Black 28ml	£12.99
PG510 Black 11.5ml	£13.99
PG512 Black 18ml	£14.99
CL38 Colour 12ml	£12.99
CL41 Colour 16ml	£16.99
CL51 Colour 24ml	£14.99
CL512 Colour 11.5ml	£15.99
CL513 Colour 15ml	£16.99

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BCi6 B/C/M/Y 13ml	£8.99
BCi6 PC/PM/R/G 13ml	£8.99
PGi5 Black 26ml	£11.99
CLi8 B/C/M/Y 13ml	£10.99
CLi8 PC/PM/R/G 13ml	£10.99
PGi7 Black 25ml	£11.99
PGi9 Clear 191ml	£11.99
PGi9 All colours, 14ml, each	£9.99
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PGi525 Black 19ml	£9.99
CLi526 B/C/M/Y/GY 9ml	£8.99
PG37 Black 11ml	£11.99
PG40 Black 16ml	£14.99
PG50 Black 22ml	£21.99
PG510 Black 9ml	£11.99
PG512 Black 15ml	£14.99
PG540 Black 8ml	£11.99
CL38 Colour 9ml	£15.99
CL41 Colour 12ml	£18.99
CL51 Colour 21ml	£25.99
CL52 Photo 21ml	£18.99
CL511 Colour 9ml	£15.99
CL513 Colour 13ml	£18.99
CL541 Colour 8ml	£15.99
EP-100 Ink & Paper	£26.99
KP-1081 Ink & Paper	£29.99

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No.57 Colour 24ml	£12.99
No.78 Colour 36ml	£9.99
No.110 Colour 12ml	£10.99
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No.300XL Colour 18ml	£14.99
No.301XL Black 15ml	£14.99
No.301XL Colour 18ml	£16.99
No.336 Black 10ml	£7.99
No.337 Black 21ml	£10.99
No.338 Black 21ml	£10.99
No.339 Black 34ml	£12.99
No.342 Colour 12ml	£10.99
No.343 Colour 21ml	£12.99
No.344 Colour 21ml	£14.99
No.348 Photo 21ml	£12.99
No.350XL Black 30ml	£14.99
No.351XL Colour 20ml	£16.99
No.363 Black 20ml	£6.99
No.363 C/M/Y/PC/PM each	£4.99
No.364 Black 10ml	£6.99
No.364 PB/C/M/Y each	£5.99

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No.22 Colour 5ml	£13.99
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No.56 Black 19ml	£16.99
No.57 Colour 17ml	£24.99
No.58 Photo 17ml	£22.99
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No.301 Black 3ml	£8.99
No.301 Colour 3ml	£10.99
No.337 Black 11ml	£16.99
No.338 Black 11ml	£17.99
No.339 Black 21ml	£23.99
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No.344 Colour 14ml	£26.99
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No.351 Colour 3.5ml	£13.99
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No.33 Colour	£11.99
No.34 Black	£11.99
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No.24 Colour	£18.99
No.27 Colour	£18.99
No.28 Black	£14.99
No.29 Colour	£16.99
No.32 Black	£19.99
No.33 Colour	£21.99
No.36 Black	£16.99
No.37 Colour	£18.99
No.43XL Colour	£27.99
No.44XL Black	£22.99
No.100 Black	£13.99
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LC980 / 1100 C/M/Y	£2.99
LC980 / 1100 Set of 4	£11.99
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BATTERIES

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EN-EL14 for Nikon	£37.99
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BMB9 (V2) for Panasonic	£24.99
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SLM-1137D for Samsung	£9.99
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BG-1 for Sony	£19.99
NP-FM500H for Sony	£19.99
NP-FH50 for Sony	£19.99
NP-FW50 for Sony	£24.99

Many more batteries in stock!

Battery Grips		
A range of professional battery grips from Hahnel. All can take two Li-ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.		
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For Canon 30/40/50D:	£99.99	
For Canon 60D:	£99.99	
For Canon 450D:	£69.99	
For Canon 500D:	£69.99	
For Canon 550D:	£99.99	
For Canon 1000D:	£69.99	
For Nikon D40/D60:	£39.99	
For Nikon D80/D90:	£99.99	
For Nikon D300/D700:	£99.99	
For Nikon D7000:	£99.99	

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Universal Charger		
The NEW Hahnel UniPat charger is able to charge AA, AAA, Li-ion batteries, cameras, phones, iPods and more! Mains power cable, plus 12V car charger. Full details on our website.		
	£19.99	
Dedicated Charger		
A dedicated Li-ion charger, able to charge most camera batteries. Mains cable, plus 12V car charger.		
	£14.99	
Coin Cells, etc		
A comprehensive range of specialist batteries - see our website for full range.		
CR123A Energizer Lithium (1)	£1.99	
CR2 Energizer Lithium (1)	£1.99	
2CR5 Energizer Lithium (1)	£3.99	
CRV3 Energizer Lithium (1)	£5.99	
LR44 Energizer Alkaline (2)	£1.99	
CR2025, CR2032 etc	£1.99	

Full range of coin cells in stock.

SQUARE FILTERS

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:
1) An adapter ring that screws onto the front of your lens
2) A filter holder clips onto the ring
3) One or more P-Type (84mm wide) filters

P-Type Adapter Rings

49mm Adapter Ring	£4.99
52mm Adapter Ring	£4.99
55mm Adapter Ring	£4.99
58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99

P-Type Holders

Holder Standard	£5.99
Holder Wide Angle	£9.99
Hood Modular	£9.99
Hood Bellows	£34.99
A to P Type Adapter	£9.99

P-Type Filter Wallet

A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters.
£9.99

P-Type Six-Piece Neutral Density Filter Kit

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND4 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm).

£49.99
£43.99

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

LENS HOODS & CAPS

Bayonet-Fit Lens Hoods



A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

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ES-71H Canon 50/1.4	£9.99
ET-60 Canon 75-300/4-5.6	£9.99
ET-65B Canon 70-300/4-5.6	£9.99
ET-67 Canon 100/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
EW-60C Canon 18-55 IS	£7.99
EW-73B Canon 17-85 IS	£9.99
EW-78BII Canon 28-135 IS	£9.99
EW-78D Canon 18-200 IS	£9.99
EW-78E Canon 15-85 IS	£12.99
EW-83E Canon 17-40/4.0	£12.99
EW-83J Canon 17-55/2.8	£12.99
HB-25 Nikon 24-85, 24-120	£12.99
HB-37 Nikon 55-200 VR	£7.99
HB-45 Nikon 18-55 VR	£7.99
SH-006 Sony 18-70/3.5-5.6	£9.99
SH-108 Sony 18-55/3.5-5.6	£9.99

This is just a sample, more in stock!

Screw-Fit Lens Hoods

52mm Shaped Petal Hood	£6.99
55mm Shaped Petal Hood	£6.99
58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£7.99
67mm Shaped Petal Hood	£7.99
72mm Shaped Petal Hood	£9.99
77mm Shaped Petal Hood	£9.99
82mm Shaped Petal Hood	£11.99
46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
55mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

Lens Caps

30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm	£3.99 each
--	------------

We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

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Bubble Spirit Levels

These simply mount onto the hot shoe of a DSLR camera.



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Triple Axis Normal Hotshoe	£9.99
Triple Axis Sony Hotshoe	£9.99

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LensPen SensorKlear Loupe Kit inc. Loupe, Blower, SensorKlear	£49.99	
Green Clean Sensor Cleaning Kit inc. Mini Vacuum, swabs, wipes	£64.99	
Green Clean Sensor Cleaning Wet'n'Dry Swabs pack of 4	£15.99	

Lens Cleaning		
LensPen Original Carbon-tipped pen with built-in cleaning brush	£7.99	
LensPen DSLR Pro Kit Cloth, Pen, FilterKlear, MicroPro	£24.99	£17.99
Spudz 6x6 Washable microfibre cloth with neoprene pouch and beltkey clip	£4.99	

Massive range of cleaning equipment on our website and in stock.

SCREW-TYPE FILTERS

KOOD

Japanese Optical Glass Filters
Coated to reduce lens flare and reflections.



UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy

46mm UV / Haze	£6.99
52mm UV / Haze	£6.99
55mm UV / Haze	£7.99
58mm UV / Haze	£8.99
62mm UV / Haze	£9.99
67mm UV / Haze	£10.99
72mm UV / Haze	£11.99
77mm UV / Haze	£14.99
82mm UV / Haze	£17.99
86mm UV / Haze	£22.99

More sizes in stock, from 24 to 88mm!

Circular Polarising Filters

These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.

46mm Circular Polarizing	£18.99
52mm Circular Polarizing	£19.99
55mm Circular Polarizing	£21.99
58mm Circular Polarizing	£24.99
62mm Circular Polarizing	£29.99
67mm Circular Polarizing	£34.99
72mm Circular Polarizing	£39.99
77mm Circular Polarizing	£44.99
82mm Circular Polarizing	£49.99
86mm Circular Polarizing	£59.99

More sizes in stock, from 27 to 86mm!

Skylight Filters

Similar to a UV filter, but with a pinkish tinge to add a gentle warmth to your photos.

52mm SkyLight	£7.99
55mm SkyLight	£8.99
58mm SkyLight	£9.99
62mm SkyLight	£10.99
67mm SkyLight	£11.99
72mm SkyLight	£13.99
77mm SkyLight	£16.99

More sizes in stock, from 30 to 105mm!

Close Up Filter Sets

Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.

52mm Close-Up Set	£26.99
55mm Close-Up Set	£29.99
58mm Close-Up Set	£34.99

More sizes in stock, from 46 to 77mm!

Lens Converters

Ideal for converting your kit lens to a 2.0X telephoto or 0.5X wide angle lens.

52mm 2.0X or 0.5X converter	£35.99
55mm 2.0X or 0.5X converter	£37.99
58mm 2.0X or 0.5X converter	£39.99

Neutral Density Filters

Used reduce the amount of light passing through the lens, reducing shutter speed without affecting colour contrast or balance. Available as ND4 (2 stop) and ND8 (3 stop).

52mm ND4 / ND8	£11.99
55mm ND4 / ND8	£12.99
58mm ND4 / ND8	£14.99
62mm ND4 / ND8	£17.99
67mm ND4 / ND8	£22.99
72mm ND4 / ND8	£29.99
77mm ND4 / ND8	£34.99

More sizes in stock, from 37 to 82mm!

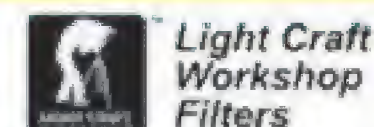
Starburst Filters

These add a dramatic star cross flare to bright light sources, such as streetlights. They also give a slight soft focus effect.

52mm Starburst x4/8, each	£11.99
58mm Starburst x4/8, each	£15.99
67mm Starburst x4/8, each	£21.99
72mm Starburst x4/8, each	£27.99

More sizes in stock, from 46 to 82mm!

We stock many other filter types, including multi-image, fog, split-field, red, orange, yellow and green filters in a range of sizes.



Amazing but true - by simply rotating the outer element of the filter, the amount of light passing through the filter can be adjusted from a 2 stop to an 8 stop reduction.

The FaderND filter is constructed from two opposing sheets of polarizing glass, the outer sheet mounted in an independently rotating frame. The new Mk II version features both

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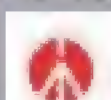
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- ISO Range 100-12,800 (extendable from 50 – 204,800).
- MultiCAM 3500FX Autofocus sensor works in lower light and with smaller apertures.
- Two sub-selector joystick/buttons for shooting orientation.
- 1080p 30 HD video at up to 24Mbps with uncompressed video output.
- New EN-EL18 battery (21.6Wh capacity, CIPA-rated at 2600 shots).
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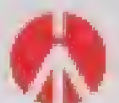


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40D body	£399
30D body box	£249
20D body	£199
10D body box	£129
1100D body	£249
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D3 body box	£1999
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D70 body	£179
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D40 body box	£199
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MBD-80	£29
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Pen E-P3 + 14-150 M	£899
Pen E-PL2 + 14-42	£249
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K10D body box	£299
K100D Super body	£199
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DBG4 mint	£169
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Sony A850 body M-box	£1399
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Sony A200 body	£239
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ETRS1 + 75 F2.8 E + 120E299	
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50 F2.8 E	£99
50 F2.8 PE	£199
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105 F4.5 PE macro	£399
135 F4 PE	£299
150 F3.5 PE	£99
150 F3.5 PE M-box	£179
200 F4.5 PE M	£249
200 F4.5 PE	£179

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E14 ext tube	£49
135N back	£119
All 120 RFH	£49
Polaroid Back	£39
Rotary prism	£199
AEIII Prism	£199
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Winder .E99 M bracket	£69
Speed Grip E	£69
Metz SCA 386	£49

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120 RFH	£79
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50 F3.5 PS M-box	£299
50 F3.5 PS	£249
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AE Rotary Prism	£199
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EOS 1 HS body	£129
EOS 5 body	£79
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15-85 F3.5/5.6 IS U	£449

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F1 body early	£199
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T90 body exc++	£199
T90 body	£79
T70 body	£39
A1 body	£79
AE1-P chrome body	£69
20 F2.8 exc++	£249
28 F2.8	£39
35 F2	£169
70 F2.8 F3.5/4.5	£39
35-105 F3.5/4.5	£99
35-105 F3.5/4.5	£79

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ML-3 ring not digital	£89
STE-2 box	£129

CANON FD USED

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17-55 F2.8 IS U EFS box	£649
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18-55 F3.5/5.6 EFS	£79
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24-70 F2.8 L	£949
24-85 F3.5/4.5 U	£169
24-105 F4 L	£899
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28-90 F4/5.6 UII	£89
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35-70 F3.5/4.5	£69
35-135 F4.5/5.6 USM	£129
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70-200 F2.8 L IS	£1099
70-200 F2.8 L U	£649
70-200 F4 IS L U M	£799
70-200 F4 L M	£449
70-300 F4/5.6 IS	£299
75-300 F4.5/5.6 IS U	£229
75-300 F4.5/5.6 U III	£119
80-200 F4.5/5.6 II	£69
100 F2.8 U	£359
100 F2 U M	£299
100-300 F4.5/5.6 U	£129
100-400 F4.5/5.6 L	£999
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300 F4 IS U L	£899
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18-250 F3.5/6.3 DC OS M	£299
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28-200 F3.5/5.6 DG	£169
50 F2.8 EX DG M	£179
70-200 F2.8 EX DGII	£449
70-200 F2.8 EX DG	£399
70-300 F4/5.6 OS DG	£229
70-300 F4/5.6 DG	£79
105 F2.8 EX DG	£319
105 F2.8 EX	£279
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ML-3 ring not digital	£89
STE-2 box	£129

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T90 body exc++	£199
T90 body	£79
T70 body	£39
A1 body	£79
AE1-P chrome body	£69
20 F2.8 exc++	£249
28 F2.8	£39
35 F2	£169
70 F2.8 F3.5/4.5	£39
35-105 F3.5/4.5	£99
35-105 F3.5/4.5	£79

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35-105 F3.5/4.5	£99
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EOS 5D Mark III

CREATIVITY
REDEFINED



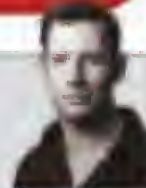
Body SRP £2,999.99
Lens sold separately

- ▶ 22.3 megapixel full-frame sensor
- ▶ 61-point AF
- ▶ 6 fps continuous shooting
- ▶ ISO 100-25,600 sensitivity, expandable to ISO 102,400
- ▶ Full-HD video with manual control
- ▶ 14-bit DIGIC 5+ processor
- ▶ Weather sealing
- ▶ 3.2" 1,040,000-dot LCD screen
- ▶ HDR mode

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Visit www.ParkCameras.com/AP for our EOS 5D Mk III video guide with David Newton



EOS-1DX

PERFORMANCE
REDEFINED



Body SRP TBC
Lens sold separately

- ▶ 18.1 MP full frame CMOS sensor
- ▶ Up to 12fps plus 14fps High speed mode
- ▶ 100-51200 ISO, up to H:204800
- ▶ 61 point AF system
- ▶ 100,000 pixel RGB AE metering
- ▶ Full HD 1080p EOS movie
- ▶ Dual "DIGIC 5+" processors
- ▶ Clear View II 3.2" 1,040k LCD
- ▶ Ethernet port

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Canon EOS 1100D



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- ▶ On-screen Feature Guide
- ▶ Creative Auto and Basic i
- ▶ HD Video capture
- ▶ Compact & Lightweight

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 EOS 1100D + 18-55 IS II **£394.99**

Add a Canon LP-E10 battery for only £40.00

Canon EOS 550D



- ▶ 18 Megapixel CMOS sensor
- ▶ Up to 3.7fps shooting
- ▶ Full HD movies
- ▶ ISO 100-6400, H:12800
- ▶ 3.0" LCD Screen

EOS 550D Body Only **£479.99**
 EOS 550D + 18-55 IS II **£549.99**

Add a Canon LP-E8 battery for only £40.00

Canon EOS 600D



- ▶ 18 Megapixel CMOS sensor
- ▶ Scene Intelligent Auto mode
- ▶ Full HD movies
- ▶ Up to 3.7fps shooting
- ▶ 3.0" Vari-angle LCD Screen

EOS 600D Body Only **£539.99**
 EOS 600D + 18-55 IS II **£622.99**

Add a Canon LP-E8 battery for only £40.00

Canon EOS 60D



- ▶ 18 Megapixel CMOS sensor
- ▶ Advanced creative features
- ▶ Full HD movies
- ▶ ISO 100-6400, H:12800
- ▶ 3.0" Vari-angle LCD Screen

EOS 60D Body Only **£789.99**
 EOS 60D + 18-135 IS **£1,012.99**

Add a Canon BG-E7 battery for only £145.00

Canon EOS 7D



- ▶ 18 Megapixel CMOS sensor
- ▶ Up to 8fps shooting
- ▶ Full HD movies
- ▶ Magnesium alloy body
- ▶ 3.0" Clear View II LCD

EOS 7D Body Only **£1,179.99**
 EOS 7D + 18-135 IS **£1,429.99**

Add a Canon BP-E7 battery for only £139.00

Canon EOS 5D Mark II



- ▶ 21.1 Megapixel CMOS sensor
- ▶ Up to 3.9fps shooting
- ▶ Full HD movies
- ▶ Magnesium alloy body
- ▶ 3.0" VGA LCD with Live View

EOS 5D II Body Only **£1,595.00**
 EOS 5D II + 24-105 IS **£2,255.00**

Add a Canon LP-E6 battery for only £64.00

Canon EOS-1D Mark IV



- ▶ 16.1 Megapixel CMOS sensor
- ▶ Up to 10fps shooting
- ▶ Full HD movies
- ▶ High ISO up to 102400
- ▶ 3.0" Clear View II LCD

EOS-1D IV Body Only **£3,549.00**
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Add a Canon LP-E4 battery for only £119.00

Canon PowerShot G1X



- ▶ 14.3 MP CMOS sensor
- ▶ HS System with DIGIC 5
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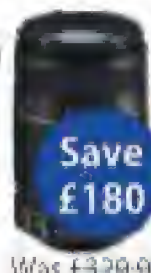
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- 24mm f/2.8 IS USM **NEW**
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- 35mm f/2.0
- 50mm f/1.2 L USM
- 50mm f/1.4 USM
- 50mm f/1.8 II
- 50mm f/2.5 Macro
- EF-S 60mm f/2.8 Macro
- MP-E 65mm f/2.8
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- 85mm f/1.8 USM
- 100mm f/2 USM
- 100mm f/2.8 USM Macro
- 100mm f/2.8L Macro IS USM
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- 135mm f/2.8 Soft Focus
- 180mm f/3.5L USM Macro

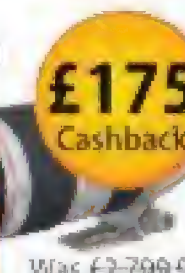
EF-S 55-250mm f/4.5-5.6 IS II



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- 400mm f/2.8L USM IS II
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- 500mm f/4.0L USM IS II
- 600mm f/4.0L USM IS II
- 800mm f/5.6L IS USM
- TSE 17mm f/4.0L
- TSE 24mm f/3.5L II
- TSE 45mm f/2.8
- TSE 90mm f/2.8
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- ▶ High ISO (100-6400)
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- ▶ Compact & Lightweight

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- ▶ Small & Lightweight body
- ▶ 1920 x 1080 Full HD Movie
- ▶ 3.0" LCD Screen
- ▶ Advanced iA (Intelligent Auto)

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Bronica ETRS/SI

ETRS Complete + AEI Prism	E+ £329
ETRS Complete + AEI Prism	E+ / Mint £299 - £349
ETRS Complete + AEI Prism	E+ £249
ETRS Complete	E+ £199
45-90mm F4.5-5.6 PE	E+ £449
50mm F2.8 E	E+ / E++ £399 - £109
75mm F2.8 E	E+ / E++ £399 - £109
105mm F3.5 E	As Seen £49
135mm F3.5 E	E+ / E++ £249
150mm F3.5 E	As Seen / Unused £39 - £149
150mm F3.5 PE	E+ £149
200mm F4.5 E	As Seen / Unused £79 - £249
200mm F4.5 PE	E+ / Unused £125 - £279
200mm F5.6 E	E+ £129
250mm F5.6 E	As Seen / E++ £79 - £159
2x Converter E	E+ £89
120 E Mag	E+ £35
120 E Mag	E+ £45
220 E Mag	E+ £19
Polaroid Mag E	E+ / E++ £35 - £75
Polaroid Mag B	Unused £59
AEI Meter Prism	E+ £69 - £75
Prism Finder E	Exc / E+ £39 - £59
Rotary Finder E	As Seen / E+ £59 - £99
Extension Tube E14	E+ / Unused £49 - £89
Extension Tube E28	E+ / Mint £69 - £79
Motardrive B	E+ £99
SCA386 Flash Adapter	E+ / E++ £35 - £59

Bronica GS1

GS1 Complete + AE Prism	E+ £449
GS1 Body Only	Exc / E+ £129 - £199
30mm F4.5 PG	As Seen / E++ £39 - £249
65mm F4 PG	E+ £129
110mm F4 PG Macro	E+ / E++ £199 - £249
150mm F4 PG	E+ £139
200mm F4.5 PG	E+ £149 - £199
250mm F5.6 PG	E+ £249
AE Prism Finder G	E+ £125
Polaroid Mag G	E+ / E++ £45 - £89

Bronica SQA/AIB

SQAM Complete	E+ £299
50mm F3.5 PS	E+ £225
50mm F3.5 S	E+ £129
65mm F4 PS	E+ / Unused £99 - £249
110mm F4 PS Macro	E+ £169
135mm F4 PS Macro	E+ / E++ £199 - £249
150mm F3.5 S	As Seen / E++ £49 - £99
150mm F4 PS	As Seen / E++ £69 - £139
200mm F4.5 PS	Exc £149
200mm F4.5 S	E+ / E++ £129
1.4x Teleconverter PS	E+ £99
2x Teleconverter S	E+ / E++ £89 - £99
SQA 120J Mag	E+ £45
SQA 220J Mag	Exc / E++ £20 - £59
SQA 220J Mag	E+ / Unused £49 - £75
SQA 220J Mag	E+ £19
Polaroid Mag S	E+ £35 - £49
AE Prism Finder S	E+ / E++ £119 - £149
AE Prism Finder SQI	Mint £199
MC Prism Finder S	E+ £39
Prism Finder S	E+ £59 - £79
Prism Finder SQI	E+ / E++ £79 - £89
Motardrive SQI	E+ / E++ £119
Autobellows S	E+ / Unused £149 - £299
Extension Tube S36	E+ £49
Proshade S	As Seen / E++ £15 - £59

Bronica RF645 - Please Call

Canon EOS

EOS 1N + E1 Booster	E+ / E++ £199 - £249
EOS 1 + E1 Booster	As Seen £139
EOS 1 Body Only	E+ / Mint £129 - £179
EOS 3 Body Only	As Seen / E++ £99 - £129
EOS 30E Body Only	As Seen £99
EOS 30 + 28-30mm USM	E+ £79
EOS 30 Body Only	E+ / E++ £49 - £79
EOS 33 Body Only	E+ £79
EOS 5 Body Only	E+ £29
EOS 5 00 Body Only	E+ £59
EOS 50E + BP50 Grip	As Seen / E+ £39 - £89
EOS 50E Body Only	E+ £49 - £59
EOS 10 Body Only	As Seen £15 - £19
EOS 100 Body Only	E+ £29
EOS 600 + 35-70mm	E+ £49
EOS 600 + Databack	E+ £29 - £45
EOS 600 Body Only	As Seen / E+ £15 - £39
14mm F2.8 L USM	E+ £89
17-40mm F4 L USM	Mint £519
17-85mm F4.5-5.6 IS USM	E+ £229
18-55mm F3.5-5.6 EFS	E+ / E++ £49 - £59
18-55mm F3.5-5.6 EFS II	E+ £59
18-55mm F3.5-5.6 IS EFS	E+ / Mint £99 - £109
24mm F3.5 L TSE	E+ / E++ £799 - £839
24mm F3.5 L TSE MKII	E+ £1,499
24-105mm F4 L IS USM	E+ £649 - £849
28-80mm F3.5-5.6 EF	E+ £49
28-80mm F3.5-5.6 USM	E+ £49
28-105mm F3.5-5.6 IS USM	E+ £129
28-105mm F3.5-5.6 USM II	E+ £149
28-200mm F3.5-5.6 USM	E+ £169
28-300mm F3.5-5.6 L IS USM	E+ / Mint £1,599
50mm F2.5 EF Macro	E+ £179
55-200mm F4.5-5.6 USM II	E+ £399
60mm F2.8 EFS Macro	E+ £259
70-200mm F4 L IS USM	E+ / Mint £729 - £749
70-300mm F4.5-5.6 DO IS USM	E+ / E++ £629 - £699
75-300mm F4.5-5.6 EF II	E+ / E++ £399 - £109
75-300mm F4.5-5.6 USM	E+ £69
75-300mm F4.5-5.6 USM II	E+ £109
75-300mm F4.5-5.6 USM III	E+ £119
80-200mm F4.5-5.6 EF II	E+ £49 - £69
80-200mm F4.5-5.6 USM	E+ £69

100-300mm F4.5-5.6 EF	E+ £79
100-300mm F4.5-5.6 USM	E+ £125
100-400mm F4.5-5.6 L IS USM	E+ £949
135mm F2 L USM	E+ £899
180mm F3.5 L Macro USM	E+ £849 - £899
300mm F4 L IS USM	Mint £899
400mm F5.6 L USM	E+ £929
600mm F4 L USM	E+ £3,499
Cosina 28-210mm F3.5-5.6 MC	E+ £49
Sigma 18-125mm F3.8-5.6 DC OS HSM	E+ £179
Sigma 18-200mm F3.5-6.3 DC OS	Mint £189
Sigma 28-105mm F4-5.6 UC AF	E+ £69
Sigma 70-210mm F2.8 Apo	E+ / E++ £299
Sigma 70-210mm F4-5.6	E+ £29
Sigma 70-210mm F4-5.6 Apo AF	E+ £49
Sigma 70-300mm F4-5.6	E+ £49
Sigma 70-300mm F4-5.6 Apo DG	E+ £109
Sigma 70-300mm F4-5.6 Apo Macro	Unknown £99
Sigma 70-300mm F4-5.6 DG	E+ £79
Sigma 75-300mm F4-5.6 Apo	E+ £79
Sigma 100-300mm F4 EX APO DG	E+ £599
Sigma 120-300mm F2.8 EX HSM APO DG	E+ £999
Sigma 120-400mm F4.5-5.6 APO DG HSM	E+ £499
Sigma 300mm F4 Apo	E+ / Unused £199 - £259
Sigma 400mm F5.6 AF	Exc £39
Sigma 400mm F5.6 Apo AF	E+ £49
Sigma 400mm F5.6 Apo Macro	E+ £199
Tamron 18-270mm F3.5-6.3 Di II VC LD	E+ £299
Tamron 80-210mm F4.5-5.6 AF	E+ £39
Tokina 16-50mm F2.8 ATX Pro DX	E+ / Mint £449
Tokina 20-35mm F3.5-4.5 AF	E+ £149
Tokina 80-400mm F4.5-5.6 ATX	E+ £249
Tokina 100-300mm F5.6-6.7	E+ £79
Vivitar 19-35mm F3.5-4.5 Series I	E+ £79
Zeiss 35mm F2 ZC Distagon	Mint £699

Canon Manual

F1NAE Black Body Only	E+ £259 - £299
F1N Black Body Only	E+ £275
F1 Black Body Only	E+ £149
T90 Body + Databack	E+ £119
T90 Body Only	E+ / E++ £89 - £119
A1 Black Body Only	Exc / E+ £59 - £79
AE1 Black Body	E+ £59
AE1 Chrome + 50mm F1.8	E+ / E++ £49 - £59
AE1 Chrome Body Only	E+ £49
AE1P Chrome + 50mm F1.8	E+ £69
AE1P Chrome Body	E+ £59
AT1 Chrome + 50mm F1.8	E+ £59
AV1 Black + 50mm F1.8	E+ £59
AV1 Black Body Only	E+ £49
AV1 Chrome + 50mm F1.8	E+ £49
AV1 Chrome Body Only	E+ / E++ £49
EX Auto + 50mm F1.8 EX	E+ £39
FTb QL Chrome Body Only	E+ £69
20mm F2.8 FD	E+ £179
24-35mm F3.5 FD L	E+ / E++ £279 - £349
28mm F2.8 FD	As Seen / Mint £20 - £35
28-55mm F3.5-4.5 FD	E+ £49
35-70mm F3.5-4.5 FD	E+ / E++ £25 - £35
35-70mm F4 FD	E+ £25
50mm F1.8 FD	E+ £15
70-150mm F4.5 FD	E+ £29
70-210mm F4 FD	As Seen / E+ £29 - £79
75-200mm F4.5 FD	Exc / E+ £25 - £49
100mm F4 FD Macro	E+ £169
100mm F4 FD Macro + Tube	E+ / E++ £119 - £179
100-300mm F5.6 FD	E+ £79
135mm F3.5 FD	E+ / E++ £25 - £49
300mm F2.8 FD L	E+ £59 - £79
300mm F5.6 FD	E+ £59 - £79
U.S. Marine 400mm F4.5 B/lock	E+ £399
1.4x Extender	E+ £50
2x Extender	E+ / E++ £45 - £49
2x Extender	E+ / E++ £35 - £59
Angle Finder A2	E+ £49
Angle Finder B	E+ £45
188A Speedlite	E+ £5 - £9
244T Speedlite	E+ / E++ £15
277T Speedlite	E+ £19
290T Speedlite	E+ £35
300TL Speedlite	E+ / E++ £25 - £49
480G Speedlite	E+ £129
533G Speedlite	E+ £109
600 Series 1 Flash	E+ £29
ML3 Macrolite	E+ / Mint £59 - £139
MA Drive Set (US Coastguard)	E+ £99
Winder A1	E+ / E++ £5 - £25
Winder A2	E+ £15

Canon Manual

F1NAE Black Body Only	E+ £259 - £299
F1N Black Body Only	E+ £275
F1 Black Body Only	E+ £149
T90 Body + Databack	E+ £119
T90 Body Only	E+ / E++ £89 - £119
A1 Black Body Only	Exc / E+ £59 - £79
AE1 Black Body	E+ £59
AE1 Chrome + 50mm F1.8	E+ / E++ £49 - £59
AE1 Chrome Body Only	E+ £49
AE1P Chrome + 50mm F1.8	E+ £69
AE1P Chrome Body	E+ £59
AT1 Chrome + 50mm F1.8	E+ £59
AV1 Black + 50mm F1.8	E+ £59
AV1 Black Body Only	E+ £49
AV1 Chrome + 50mm F1.8	E+ £49
AV1 Chrome Body Only	E+ / E++ £49
EX Auto + 50mm F1.8 EX	E+ £39
FTb QL Chrome Body Only	E+ £69
20mm F2.8 FD	E+ £179
24-35mm F3.5 FD L	E+ / E++ £279 - £349
28mm F2.8 FD	As Seen / Mint £20 - £35
28-55mm F3.5-4.5 FD	E+ £49
35-70mm F3.5-4.5 FD	E+ / E++ £25 - £35
35-70mm F4 FD	E+ £25
50mm F1.8 FD	E+ £15
70-150mm F4.5 FD	E+ £29
70-210mm F4 FD	As Seen / E+ £29 - £79
75-200mm F4.5 FD	Exc / E+ £25 - £49
100mm F4 FD Macro	E+ £169
100mm F4 FD Macro + Tube	E+ / E++ £119 - £179
100-300mm F5.6 FD	E+ £79
135mm F3.5 FD	E+ / E++ £25 - £49
300mm F2.8 FD L	E+ £59 - £79
300mm F5.6 FD	E+ £59 - £79
U.S. Marine 400mm F4.5 B/lock	E+ £399
1.4x Extender	E+ £50
2x Extender	E+ / E++ £45 - £49
2x Extender	E+ / E++ £35 - £59
Angle Finder A2	E+ £49
Angle Finder B	E+ £45
188A Speedlite	E+ £5 - £9
244T Speedlite	E+ / E++ £15
277T Speedlite	E+ £19
290T Speedlite	E+ £35
300TL Speedlite	E+ / E++ £25 - £49
480G Speedlite	E+ £129
533G Speedlite	E+ £109
600 Series 1 Flash	E+ £29
ML3 Macrolite	E+ / Mint £59 - £139
MA Drive Set (US Coastguard)	E+ £99
Winder A1	E+ / E++ £5 - £25
Winder A2	E+ £15

Contax 645 Series

35mm F3.5 Distagon	E+ / E++ £999 - £1,199
45mm F2.8 Distagon	E+ £699
45-90mm F4.5 Vario	E+ £1,599
55mm F3.5 Distagon	Mint £849
120mm F4 Apo Macro	E+ / E++ £1,099 - £1,199
140mm F2.8 Sonnar	E+ / Unused £499 - £949
210mm F4 Sonnar	E+ / Mint £549 - £699
Cable Switch LA50	E+ £29
GB74 Hood (210mm)	E+ £45 - £59
Hasselblad-Contax 645 Adapter	Mint £45
MFB-2 Polaroid Mag	E+ / E++ £49 - £199
MSB1 Flash Bracket	Mint £179

Contax G Series

G2 Millennium Kit	E+ £1,599
G2 + 45MM F2	E+ / Mint £599
21mm F2.8 G + Finder	E+ £549
90mm F2.8 G	E+ / Mint £199 - £219

Aluminium Case	E+ £49
TLA140 Flash	E+ / Mint £39 - £59
TLA200 Flash	E+ £79

Contax SLR Series

N1 + 24-85mm	E+ £499
N1 Body Only	E+ £249
NX + 28-80mm	E+ / Unused £249 - £499
AX Body Only	Exc / E+ £179 - £299
RX Body Only	As Seen / E+ £149 - £229
S2 Body Only	E+ / Mint £399 - £499
ST Body Only	E+ / E++ £229 - £299
RTS2 Body + Winder	E+ £229
RTS2 Body Only	E+ £199
RTS + Winder	E+ £149
RTS Body Only	E+ £125
Aria Body Only	E+ / E++ £169 - £199
167MT Body Only	E+ / E++ £79 - £89
137MD Body + Grip	E+ £69
Preview Body Only	E+ / E++ £99 - £249
15mm F3.5 AE	Mint £1,499
21mm F2.8 MM	Mint £1,149
25mm F2.8 MM	E+ £349
28-70mm F3.5-4.5 MM	E+ / Mint £199 - £279
28-80mm F3.5-5.6 AF	New £399
35-135mm F3.3-4.5 MM	E+ £599
45mm F2.8 AE	E+ / Mint £199 - £225
45mm F2.8 MM	E+ / Mint £219 - £225
50mm F1.4 AF	E+ £499
60mm F2.8 AE Macro	E+ / E++ £439 - £499
70-300mm F4-5.6 AF	E+ / Unused £399 - £799
80-200mm F4 MM	E+ / Mint £279 - £339
135mm F2 (60 Year Edition)	Unused £2,499
135mm F2.8 AE	E+ £129 - £149
180mm F2.8 MM	E+ £199
200mm F2.8 MM	E+ £299 - £449
200mm F2 MM	Mint £3,249
200mm F3.5 AE	E+ £169
300mm F4 MM	E+ £349
Sigma 1000mm F13.5 Reflex	Unused £299
Yashica 42-72mm F3.5-4.5 ML	E+ £39
Yashica 50mm F1.9 D58	E+ £29
TLA20 Flash	E+ / E++ £25 - £39
TLA280 Flash	E+ / Unused £59 - £149
TLA30 Flash	As Seen / E++ £20 - £39
TLA360 Flash	E+ £179
TLA480 Flash	E+ £179 - £199

Digital Compact Cameras

Canon Ixus 950 IS	E+ £129
Canon Ixus 980 IS	E+ £129
Canon Powershot G2	E+ £59 - £79
Canon Powershot G2 + WC-DC58	E+ £129
Canon Powershot G6	Mint £129
Canon Powershot Pro1	E+ / E++ £79 - £129
Canon Powershot S95	Mint £199
Canon Powershot SX10 IS	E+ £129
Canon Powershot SX30 IS	Mint £249
Canon Powershot TX1	E+ £89
Fuji Finepix F31FD	Mint £99
Fuji Finepix S1000FD	E+ £99
Fuji Finepix S2000HD	Mint £139
Fuji Finepix S9500	E+ £149
Fuji Finepix S9600	E+ / Mint £39 - £129
Fuji Finepix X100	Mint £599
Fuji Finepix X100 + Case + Hood	Mint £559
Leica Digilux 3 + 14-50mm F2.8-3.5	E+ £949
Leica Digilux 4 + Case + Accs	E+ £949
Leica Digilux 4 - Black	E+ £299
Leica Digilux 4 - Black + Leather Case	E+ £349
Leica Vlux 2	E+ £399
Leica Vlux 20	E+ £279
Leica Vlux 20 + Case	E+ £329
Leica X1 Steel Gray	E+ / Mint £949 - £999
Nikon Coolpix 990	As Seen £79
Nikon Coolpix P6000	E+ £139
Nikon Coolpix P7100	Mint £279
Olympus C5050 Zoom	E+ £79
Olympus SP-560 UZ	E+ £89
Panasonic DMX Lx2	E+ £129
Panasonic DMC Lx3	E+ £179
Panasonic DMC Lx5	E+ / Mint £229 - £279
Panasonic DMC-F218	E+ £159
Panasonic DMC-F228	E+ £159
Panasonic DMC-F250 + Accs	E+ £149
Panasonic DMC-LC1	E+ £299
Panasonic DMC-TZ3	E+ £269
Panasonic DMC-TZ6	E+ £129
Ricoh GR Digital	E+ £129
Ricoh GR Digital II	E+ £179
Ricoh GR Digital Limited Edition	Mint / Mint £199 - £249
Ricoh GX100	E+ £99
Ricoh GX100 + Finder	E+ £149
Ricoh GX200 + Finder	E+ £199
Sigma DP1	E+ £199
Sigma DP2S	E+ £319
Sony DSC-H9	Mint £159
Sony DSC-R1	E+ / Mint £249
Sony DSC-T77	Mint £99

4/3rds Lenses

Olympus 7-14mm F4 ED Zuiko	E+ / Mint £949 - £1,149
Olympus 8mm F3.5 FishEye Zuiko D	Mint £549
Sigma 10-20mm F4.5-5.6 EX DC HSM	E+ / Mint £299 - £309
Olympus 12-60mm F2.8-4 SWD	E+ £519
Olympus 14-45mm F3.5-5.6 Zuiko	E+ / E++ £79 - £89
Olympus 14-54mm F2.8-3.5 Zuiko	E+ £249
Olympus 25mm F2.8 Zuiko	E+ / Mint £159 - £169
Olympus 35mm F3.5 Macro Zuiko	E+ £149 - £159
Olympus 40-150mm F3.5-4.5 Zuiko	E+ £269 - £279
Olympus 40-150mm F3.5-5.6 ED Zuiko	E+ £79
Olympus 50mm F2.8 Macro Zuiko	E+ £139
Olympus 50-200mm F2.8-3.5 SWD	Mint £749
Olympus 50-200mm F2.8-3.5 Zuiko	E+ £499
Olympus 70-300mm F4-5.6 ED Zuiko	E+ £249

Olympus 14-42mm F3.5-5.6 M.Zuiko ED.....	Mint- £149
Panasonic 14-45mm F3.5-5.6 ASPH G.....	E++ / Mint- £149 - £159
Olympus 17mm F2.8 M.Zuiko.....	E++ / Mint- £139 - £149
Voigtlander 25mm FD.95 Nokton.....	Mint- £649
Panasonic 45-200mm F4-5.6 DIS.....	

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SL Chrome + 50mm F2 (Dummy)	E+ £150
SL Chrome Body Only	E+ / E++ £149 - £249
24mm F2.8 ROM	Mint- £999
28-70mm F3.5-4.5 R 3cam	E+ £229 - £249
28-70mm F3.5-4.5 ROM	E+ £349
35-70mm F3.5 R German	E+ £449
35-70mm F3.5 R Japan	E+ £249 - £349
70-210mm F4 R 3cam	E+ / Unused £399 - £699
80-200mm F4.5 R 3cam	E+ £249
100mm F2.8 APO Macro 3cam	E++ £1,099
135mm F2.8 ROM	E+ £349
180mm F2 APO ROM	Mint- £3,999
180mm F2.8 R 3cam	Exc / E+ £399
180mm F4 R 3cam	Exc / E+ £149 - £299
250mm F4 R 3cam	E+ £249
560mm F6.8 Telyt R	E+ £599
2x Apo Extender R	Mint- £449
2x Extender R	E+ / Unused £99 - £249
Nikon 35mm F3.5 PC Shift	E+ £249
Angle Finder R	E++ £59
Angle Finder R (14300)	E+ £125
Autobellows + 105mm F4 lens	E+ £249
Macro Adapter R	E+ / E++ £99 - £125
Motordrive Set R8/R9	Mint- £299
Motorwinder R4	E+ £39
Motorwinder R8/R9	E+ £299
Motorwinder R8/R9	E+ / E++ £149 - £199
R8/R9 Remote control	E+ £99

Leica Screw - Please Call

Mamiya 645 Series	
ProTL Complete + Power Drive	E++ £399
Super Complete + AE Prism	E+ £299
35mm F2.8 N	E++ / Mint- £249 - £299
45mm F2.8 C	As Seen £79
45mm F2.8 N	Mint- £249
50mm F4 C Shift	E+ £279 - £329
55-110mm F4.5 N	E+ £169
55mm F2.8 N	Unused £199
70mm F2.8 Leaf Shutter	E++ £99
80mm F2.8 Leaf Shutter	E+ £139
80mm F4 Macro C	E+ £149
105-210mm F4.5 C ULD	E+ £149 - £249
120mm F4 Macro A	E++ / Unused £279 - £349
150mm F2.8 A	E+ £249
150mm F3.5 C	E+ £115
150mm F3.5 N	E+ / E++ £79 - £99
150mm F3.8 Leaf Shutter	E+ £199
150mm F4 C	E+ / E++ £69 - £99
210mm F4 C	As Seen / E+ £59 - £139
300mm F5.6 C	Exc £99
300mm F5.6 N	E+ / Mint- £399 - £159
500mm F5.6 C	E+ £299
Komura 2x Converter	E+ / E++ £30 - £35
Vivitar 2x Converter	E+ / E++ £39 - £49
Teleplus 2x MC6 Converter	Unused £59
120 Insert	E+ / Unused £9 - £15
120 Pro Mag	E++ / Unused £49 - £75
120 Super Mag	E+ £35
135N Super Mag	E+ £75
220 Insert	E+ / Mint- £9 - £20
Polaroid Mag	E+ / E++ £20 - £29
AE Prism Finder (FK402)	As Seen / Mint- £49 - £89
AE Prism Finder N	E- £79
CDS Prism Finder 645	As Seen £39
FP401 Plain Prism Finder	E+ £59
Prism Finder 645	As Seen / E+ £29 - £59
AD401 Strobe Bracket	Unused £45
Auto Extension Tube 1	E+ £25
Auto Extension Tube 2	E+ £25
Auto Extension Tube 3S	E+ £25
Auto Macro Spacer	E+ £25
Flash L Grip (SuperPro)	E+ £25
Power Drive WG401	Unused £99

Mamiya 645AFD Series	
645 AFD II Body Only	E+ £599
645AF Complete	E+ £599
120mm F4 Macro MF	E+ £999
150mm F3.5 AF	E+ £349
210mm F4 AF ULD	E+ £699

Mamiya 7/7II Series

7 + 80mm F4 L	E+ £899
50mm F4.5 L	E+ £699
150mm F4.5 L	E+ £399
Panoramic Adapter AD701	E+ £75

Mamiya RB67 Series

Pro SD Complete	E+ / E++ £499
Pro S Complete	E+ £299 - £349
Pro S Body Only	Exc / E+ £119 - £149
Pro Complete	E+ £349
140mm F4.5 Macro ML-A	E+ £299
180mm F4.5	As Seen / E+ £69 - £149
180mm F4.5 C	As Seen / E+ £69 - £149
180mm F4.5 KL-A	E+ / E++ £199 - £249
360mm F6.3	E+ £199
Pro 220 Mag	As Seen £35
ProSD 220 Mag	E+ / E++ £29 - £145
ProSD 220 Mag (6x4.5)	E+ £39
Polaroid Mag	E+ £25
PD Prism Finder	E+ £129
Auto Extension Tube No1	E+ £95
Auto Extension Tube No1 (ProSD)	E++ / Mint- £59
Double Cable Release	E+ / E++ £25 - £29
FD701 Prism Magnifier	E+ £75
Flash L Grip	E+ £25

Mamiya RZ67 Series

Pro II Complete	E+ £699
50mm F4.5	Exc / E+ £299 - £350
50mm F4.5 W	Exc Demo / Mint £199 - £499
65mm F4 L-A	E+ £399
75mm F4.5 Shift W	As Seen / E+ £299 - £549
100-200mm F5.2 W	E+ £399

110mm F2.8 W	E++ £349
140mm F4.5 Macro ML-A	E++ £299 - £399
140mm F4.5 Macro W	E+ / E++ £219 - £259
180mm F4 Soft VSF D/L	E+ £599
180mm F4.5	Mint- £299
180mm F4.5 W	E+ / E++ £179 - £199
180mm F4.5 WN	Exc / E+ £149 - £395
250mm F4.5	Exc / E++ £179 - £199
250mm F4.5 W	E+ £199 - £225
350mm F5.6 Apo	E+ £499
360mm F6	E+ / E++ £249 - £299
1.4x Converter	E+ £199 - £249
120 Pro Mag (6x4.5)	E+ £145
220 Pro II Mag	E+ / E++ £49 - £69
220 Pro Mag	E+ £20
Polaroid Mag	E+ / Mint- £25 - £35
AE Prism Finder	E+ £179
PD Prism Finder	E+ £129
Prism Finder	E+ £75
Winder I	E+ £59

Nikon AF

F6 Body Only	E++ / Mint- £899 - £949
F5 Body Only	Exc / E+ £199 - £299
F100 Body + MB15 Grip	E+ £159
F100 Body Only	As Seen / E+ £79 - £129
F90X + MB10 Grip	As Seen / E+ £39 - £69
F90X Body Only	E+ £59
F90 Body Only	E+ £39 - £69
F800 Black Body Only	E+ £99
F80 Black + 28-80mm	E+ £89
F80 Black + MB16 Grip	E+ / E++ £69 - £79
F80 Black Body Only	As Seen / E+ £29 - £89
F70 Body Only	E+ £49
F65 Chrome Body Only	As Seen / E+ £35 - £45
F60 + Sigma 28-80mm	E+ £39
F60 Chrome Body Only	As Seen / E+ £15 - £49
F55 Chrome + 28-100mm	E+ £69
F55 Chrome Body Only	E+ / E++ £19 - £25
F50 Black + 28-80mm	E+ £59
F50 Black Body Only	E+ / E++ £15 - £25
F50 Chrome Body Only	E+ / E++ £19
F801 + MF21 Databack	E+ £69
F801 Body Only	E+ £39
F601 Date Body Only	E+ £29
F601 + 35-70mm	E+ £59
F601 Body Only	Exc / E+ £19 - £35
F401S D/Date Body Only	Unused £59
Pronea 600I + 24-70mm	E+ £79
Pronea S + 30-60mm	E+ / E++ £39
10.5mm F2.8 G AF ED DX Fisheye	E++ / Mint- £399 - £419

12-24mm F4 G AFS DX ED	E++ / Mint- £549
14mm F2.8 AFD	E+ £749
16-85mm F3.5-5.6 G ED VR AFS DX	Mint- £399 - £559
17-55mm F2.8 G AFS DX IFED	E+ £649
18mm F2.8 AFD	E+ £699
18-35mm F3.5-4.5 AFD	E+ £259
18-70mm F3.5-4.5 G AFS ED DXE+ / E++	E+ £129 - £159
18-200mm F3.5-5.6 G AFS DX VR	E+ £299 - £319
18-200mm F3.5-5.6 G AFS DX VR II	E++ / Mint- £499 - £469
20-35mm F2.8 AFD	E+ £169
24mm F2.8 AFD	E+ £249
24-85mm F2.8-4 AFD	E+ £299
24-120mm F3.5-5.6 ED AFD	E+ £125
24-120mm F3.5-5.6 G AFS ED VR	E+ / Mint- £219 - £249
28mm F2.8 AFD	E+ £169
28-70mm F3.5-4.5 AFD	E+ £399
28-80mm F3.5-5.6 AFD	E+ £59
28-85mm F3.5-4.5 AF	E+ £69
28-200mm F3.5-5.6 AFD	E+ £129
28-300mm F3.5-6.3 XR Di	E+ £129
35mm F2 AFD	E+ £199
35-90mm F4.5-6 AFD	E+ £39
35-105mm F3.5-4.5 AF	As Seen £59
55-200mm F4.5-6 AFS DX G	E+ / Unused £89 - £149
55-200mm F4.5-6 AFS DX G VR	E++ / Mint- £129
60mm F2.8 AFD Micro	E+ £249
70-200mm F2.8 G AFS ED VR	E+ / E++ £399 - £1,099
70-210mm F4.5-6 AF	E+ £89
70-210mm F4.5-6 AFD	E+ £79
70-300mm F4.5-6 AFD	E+ £69 - £79
70-300mm F4.5-6 ED AFD	E+ £149
75-210mm F4.5-6 AFD	E+ £79
80-200mm F2.8 ED AF	E+ £399
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Sigma 80-400mm F4.5-5.6 Apo DG OS	E+ £499
Sigma 105mm F2.8 EX Macro	E+ £249
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Tamron 20-40mm F2.7-3.5 SP Asph	Unused £229
Tamron 28-75mm F2.8 XR Di	E+ / E++ £199 - £249
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Tamron 70-300mm F4-5.6 LD Macro AF	Mint- £59
Tamron 90mm F2.8 SP Di Macro	Mint- £279
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Pentax 645 Series



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645N Complete	E+ £499
45mm F2.8 A	E+ £229
45mm F2.8 FA	E+ / E++ £249 - £309
45-85mm F4.5 FA	E+ £499
55mm F2.8 A	E+ £225
80-160mm F4.5 A	E+ / E++ £299 - £399
150mm F3.5 A	Unknown / E+ £159 - £229
200mm F4 A	E+ £179
120 Insert	E+ / Mint- £35 - £79
220 Insert	E+ / E++ £29 - £59

Pentax 67 Series

6x7 Mirror Up + Plain Prism	Exc £249
35mm F4.5 Fisheye Takumar	E+ £650
55mm F4 SMC	E+ / E++ £259 - £299
75mm F4.5 Takumar	E+ £149
90mm F2.8 Leaf Shutter	E+ £129
135mm F4 Macro	E+ £249 - £299
135mm F4 Macro Takumar	Exc / E+ £149 - £159
165mm F2.8	As Seen / E+ £99 - £199
200mm F4	E+ / E++ £139 - £199
200mm F4 Takumar	E+ / E++ £119 - £199
300mm F4	E+ / E++ £199 - £349
300mm F4 Takumar	As Seen / E+ £159 - £349
500mm F5.6	E+ £699 - £1,399
Vivitar 2x Converter	E+ £49 - £79
Extension Tube Set	E+ / Mint- £95 - £75
Extension Tubes 2+3	E+ £49

Pentax AF

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MZ-S Body Only	Mint- £239
MZ5 + 28-80mm	E+ £79
MZ5 Body Only	E+ £35
MZ30 + 35-80mm	E+ £35
MZ-M + 35-80mm	E+ / E++ £59
MZ-M Body Only	E+ £39
Z1-P Body Only	E+ £79 - £99
Z1 Body Only	E+ / E++ £59 - £69
Z10 Body Only	E+ £19
SFXN + 35-105mm	E+ £79
SFXN Body Only	E+ £39
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28-70mm F4 FA AL	E+ / E++ £49 - £75
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Tokina 35-300mm F4.5-6.7	Unused £99
AF240FT Flash	E+ £19
AF330FT2 Flash	E+ £39
AF400FT2 Flash	E+ / E++ £59 - £99
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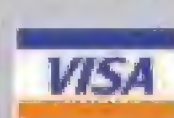
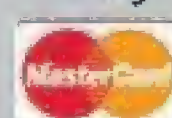
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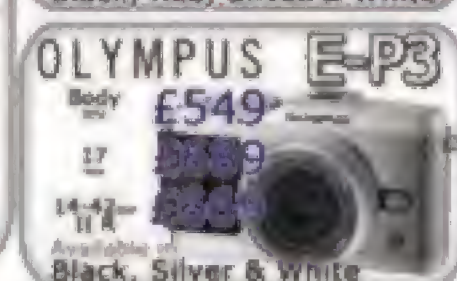
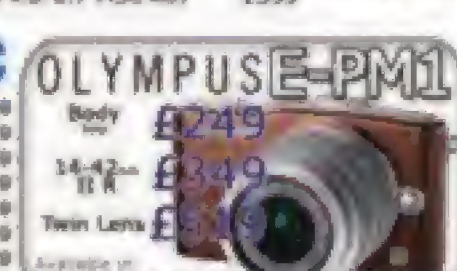


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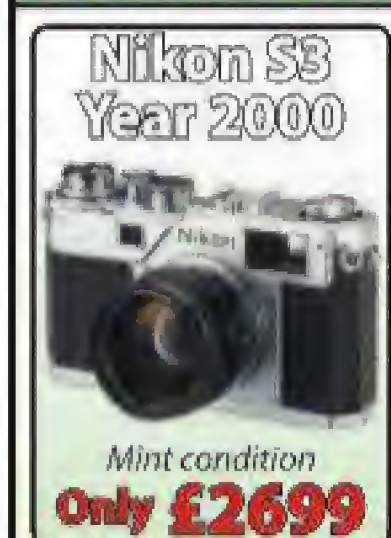
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SEMINARS

11am - 12noon Colour Management with John Herlinger

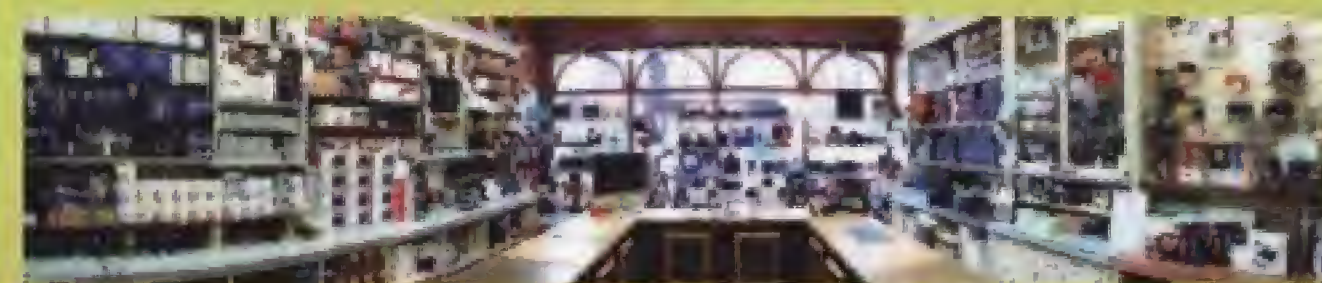
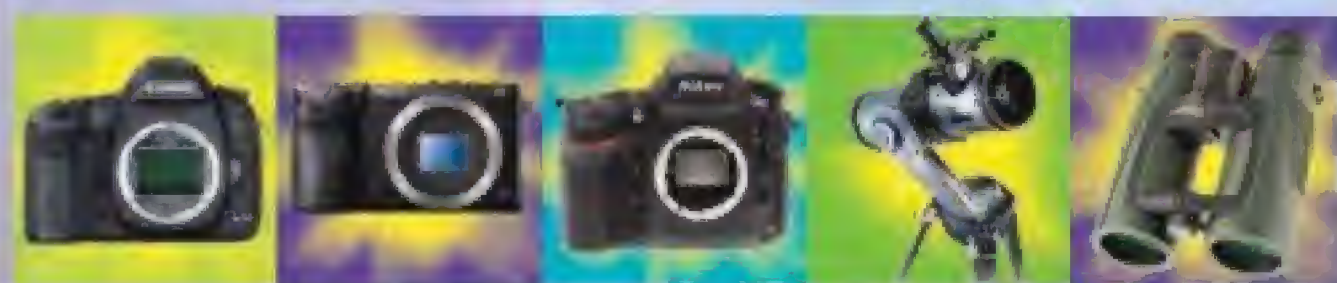
1pm - 1.45pm Sigma Talking about Optics & Advancement Towards Digital with Ray Fichett

3pm - 4pm Colour Management & Profiles with John Herlinger and Margaret Salisbury

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Helios Comibscope 7-12x25 Zoom Close Focus Monocular	£31
Helios Naturesport Focus Free 8-20x50 Porro Prism Binoculars	£89.70
Helios Observation 25x100 Quantum-3 Binoculars	£239
Helios Oceanmaster-RC 7x50 Porro Prism Marine Binoculars	£107.64
Helios Powermaster 12-36x70 Zoom Porro Prism Binoculars	£96.63
Helios Quantum 5 20/40x100 Observation Binoculars	£719
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Digital: Nikon D2H, D2Hs, D2X, D2Xs, D3, D3x, D3s, D60, D80, D90, D200, D300, D300s, D700, D3000, D5000

Canon EOS 1Ds II/III, 1D II/III/IV, 5d I/II, 7d, 30d, 40d, 50d, 350d, 400d, 450d, 500d, 550d, G9, G10, G11, S90

Late high-end Olympus, Panasonic Lumix, Pentax, Ricoh, Sony Leica M8, M8-2, M9, DMR, X1, D-lux 3, D-lux 4, Epson RD1/1s

Late high-end Minolta, Sigma, Tamron and Tokina lenses

Film: Alpa, Angenieux, Arca Swiss, Contax, Ebony, Fotoman, Fuji 6X7 up to 6X17, Hasselblad, Horseman, Konica Hexar AF, Kinoptik, Leica R, Leica M, Leica copies, Linhof, Mamiya 6 and 7, Nikon, Plaubel, Rodenstock, Rollei, Schneider, Sinar, Toyo, Voigtlander Bessa, Zeiss Contarex, current Zeiss Ikon.

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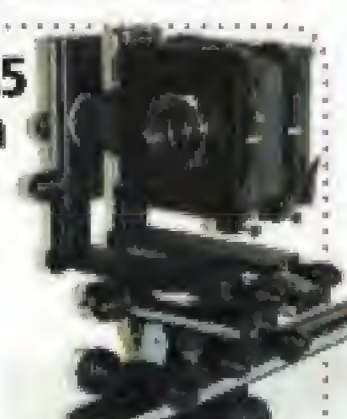
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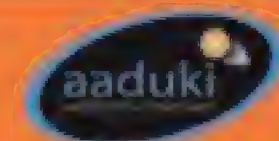
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OGDEN CHESNUTT

Ogden has an epiphany while trying to capture an 'artistic' shot of the London Marathon

FREELANCING, for me, has always been as enjoyable as claiming back train fare. After a lot of talking on the phone to the wrong people and filling out what may or may not be the right forms, you eventually realise that the amount of effort involved in pursuit of money – a third of which you'll have to hand over to the taxman – isn't worth that final sum.

To make a living at it, you need to speak to about ten times the number of wrong people, spend four times the number of hours chasing down and filling out forms and then make sure they actually pay you. And even then it's not over. You have to stay 'out there'. You need to network, suggest ideas, go to events... and, really, who has the time?

Well, I suppose I do. I'm retired, unmarried, my kids are grown up and I have just the one hobby.

I suppose it's that I'm put off by processes. I take reasonably good pictures, can write English like the Queen and have occasionally in my [cough] number of years tried to solicit these skills. But I never follow it up or do anything to help myself.

So it was with some degree of surprise when I took a call recently from the editor of my borough's local paper. I'd done some work for him in the past, the last assignment being a commission to photograph a pothole. I felt like I'd finally arrived as a street photographer. Nevertheless, I never heard from him again until the moment he called when I was mid-pint with Eli. He admitted: 'I forgot about the marathon this weekend and need someone to shoot it. I'll pay you double my usual rate.'

'Double?' I said.

I was honest and admitted that I'd not only never shot a marathon, but I'd never even shot sport before.

'Listen, at this point it doesn't even matter if you're still using film. I'll take it to Boots myself.'

So I'm using the digital, then, I told myself. 'So what do you want?' I asked. 'What sort of shot?'

'Oh, I don't know. Just get me something artistic.'

Great, I thought. Should I aim for 'pleasing' and 'nice', too? 'Sorry,' I said, 'but what does that mean?'

'You know... something creative. Something artful.'

'You should do an HDR and tonemap the hell out of it,' Eli said after draining his glass and pushing it in my direction. 'The crayon is an artful effect.'

I laughed, and reminded him it was his round.

'Oh yeah. Well, this advice I'm giving you is... how much was that imported lager?'

'£4.10.'

'Unbelievable! This advice is worth at least

£12.30. And if you don't do an HDR you should shoot towards the sun – silhouettes are very artsy. Or focus beyond the subject; in-focus subjects are so mainstream and boring.'

'Camera shake is nice, too,' I added.

Eli was ultimately no help, but he did at least come with me to the race – although I think this was only so he could see the women racers in their outfits.

We thought by getting there early we would be well placed to capture the action, but an hour before the race the pavements were already packed. We started photographing the crowds to get warmed up and gain a sense of what shutter speeds we'd need.

I'd envisioned being on the kerb with no one in front of me, crouching down low and snapping the runners' feet with a long shutter speed. Everyone

knows feet are artistic!

Then I planned to pick the most handsome or beautiful runner passing at that moment and pan with their strides.

But I couldn't get close to the kerb.

Instead, I noticed all the photographers in front of me taking pictures via touchscreens. Another

man had his iPad bolted on to his tripod via a harness, which he was using to frame the action in live view. I recalled my father's giant hands, which seemed to smother his Box Brownie, and my own now which shake from age, and it occurred to me that the future of photography belongs to those who are sober and small-handed – in other words, women.

As I emerged from my reverie, it was then that I saw my artistic shot. While hands groped touchscreens in front of me, obscuring the runners, I noticed a nice layer pattern in the backs of the heads immediately in front of me, which filled the foreground, the runners' heads in profile in the middle ground and the people across the street staring head-on towards my camera, lining up the background. It was a composition to please both the art crowd and the purists.

And then it occurred to me: an artistic image isn't the result of a particular technique or a camera effect; rather, it's mostly just finding a perspective that people don't see very often. And in that moment, I felt really inspired by the art of photography.

I spot metered off the runners' faces and took my shot, then showed it to Eli.

'That's brilliant,' he said. 'Now what you should do is convert it to black & white and selectively colour their numbers.' **AP**

'I was honest and admitted that I'd not only never shot a marathon, but I'd never even shot sport before'

An avid AP reader since birth, **Ogden Chesnutt** lives for photography and the sound of a tripped shutter. In the third issue of each month he shares his photographic experiences and thoughts, as well as his adventures with his camera club friend Eli

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Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU

Telephone 0203 148 4138 **Fax** 0203 148 8123

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